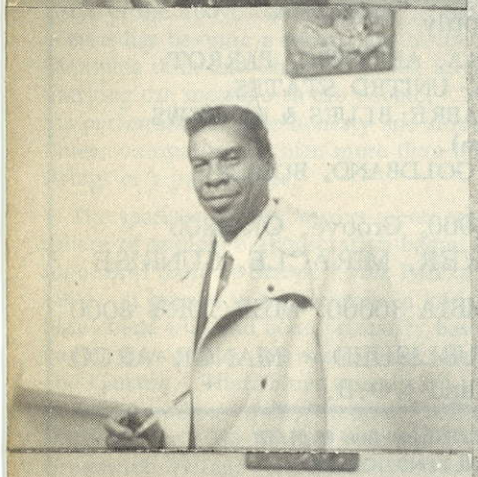

GREY GULL
MISSING NO'S

Alpa 5872-601
Grey Gull (Cont.)
Van Dyke
P. 6

LENOX

THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION

ISSUE 83
APRIL 1967
30 cents

(VERY RARE)

record research

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p. 9

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Chauncey Alcott
(Irish folk songs)
p. 10

MUDDY WATERS

MUDDY WATERS MAKES HISTORY AT THE CAFE AU GO GO

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REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLER at 25 BROADFIELD, HARLOW, ESSEX, ENGLAND. 2/6d each.

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MUDDY WATERS

MUDDY WATERS MAKES HISTORY AT THE CAFE AU GO GO

MUDDY WATERS - the substance, the fountainhead, the blues catalyst of his school, casts long shadows to the four corners of the world. Yet these shadows in the form of itinerant copyists dominate and receive heraldry and patronage from powerplay publishing or booking interests and/or wealthy record company promotion advertising budgets through the medium of record trade and fan magazines and from radio networks. Still many of these shadows even with the boost of exploitation disappear before the ink is dry or the sound is heard. However Muddy Waters in his 52nd year and a quarter century of blues service to the community is enjoying a period of prosperity and popularity with very little of the above "suckerlation". What is the answer? Muddy Waters has become a missionary of the blues (so much like Memphis Slim and Champion Jack Dupree in Europe) and is carrying the message to the people. The increasing amount of his performances, the honesty and sincerity of his simple direct blues, campaigns for him more than being a puppet on the purse strings of a paper tiger.

The spark to Muddy Waters re-emergence into an entirely new sphere of audience appreciation began in earnest with Muddy's successful tours of Europe in the Fall of 1963 and the Spring of 1964. It gained in momentum in mid 1964 when he and his blues band who had been primarily based in the Chicago environs began their trek to the eastern and western sections of our country and Canada. Their blues were heard for the first time by many in coffee houses, clubs, theatres, colleges and jazz/folk/blues festivals. In 1966 Howard Solomon of the Cafe Au Go Go in Greenwich Village foresaw the growth of the Muddy Waters movement and brought him and his band into his bistro. Blues history was made in New York City. The engagement was in May followed by successive visits in August and November. Most rewarding for Muddy Waters and the Cafe Au Go Go!

Although the bands of May and August were indeed competent - the group that played the November Thanksgiving engagement were by far the most exciting, electrifying Muddy Waters band I have ever heard. Blues aficionado Pete Welding gave a hint of the growing prowess of Muddy's band in the fall of 1966 in Los Angeles just before they blazed into their November Thanksgiving week engagement at the Cafe Au Go Go. Pete wrote in a Downbeat 'Caught in the Act' report,

> "Recently I heard the group in Los Angeles and can report that as a result of several months regular work it is now the finest, most sympathetic group of musicians with which Waters has surrounded himself in years. Accordingly - and this is crucial - the singer is performing as he hasn't in years with force, conviction and obvious pleasure. First off, the musicianship of the band is uniformly high but more important, it works as a unit. As a result, Waters numbers come over with burning force and intensity" and toward the end of the report Pete concluded, "that Waters is nonpareil, still the most exciting, original and rewarding artist in the postwar blues."

And when Muddy and his boys got to New York City, they "really arrived."

At the Cafe Au Go Go attendance lines were packed four deep in places way up the Village's colorful main promenade, Bleecker Street and even during a torrential downpour! Reservations were 3 to 4 days in waiting. Inside, the club was filled to capacity.

There was a combustible spark in the atmosphere - and everytime Muddy would hit the stand and tell the throng 'He Had Been Mistreated' or he was the 'Hoochie Coochie Man' or he would confide in you about his 'Five Long Years' the audience exploded into applause and rapport. Muddy and his musicians were keyed to greatness. OTIS SPANN, Muddy's 'Little Brother', was the anchor man and cohesive agent of the group with his brilliant dominant blues piano. And no performance was complete without Otis singing, 'Tain't Nobody's Business...'. GEORGE SMITH, a mature musicianly harmonicaist, who had replaced James Cotten during the Summer of 1966, is one of the most unsung bluesmen in the field. He possesses a blues curve and a mournful vibrato and is a superlative team man in ensemble work. George is also a fine blues shouter in his own right. SAMMY LAWHORN, the lead guitarist and an exceptional soloist is the 'feeder' of the band. He seems to be everywhere at the right time. He is a versatile musician of the first order with a speed of execution that is breathtaking. He not only lends tensile support for Muddy's vocals but his almost harp like slide notes and chords gives structure and balance to the entire band. LUTHER "GEORGIA BOY" JOHNSON, a relatively new arrival in Muddy's camp, is the bass-guitar voice and rhythm. Georgia Boy has an accent on rhythm like a stride pianist's back hand. He is also a teamworker and does not allow his bass to overpower the other members of the band. As a vocalist in the Muddy Waters tradition he is someone to really watch - and when occasion exists he can switch to lead guitar and solo emphatically. FRANCIS CLAY, a seasoned drummer, is really at home in a blues band. His strength seems to be greatest during tempo changes and performance climaxes.

Victoria Spivey, perhaps their greatest fan, and a lucky devil, was fortunate to capture some of the sounds of Otis, George, Luther, Sammy and Francis for the latest LP release on the Spivey label.

- Len Kunstadt

PHOTOS ON FRONT COVER (Top-Down): Otis Spann, Luther Johnson, George Smith, Sammy Lawhorn, Francis Clay

WHERE ARE THEY NOW?

By Frank Kelly

CLYDE DOERR, alto sax star soloist and prolific recorder of years ago, and competitor of the late great RUDY WIEDOEFT changed his profession to chiropractor. Dr. Doerr practices at Daly City, Calif. DEWEY "TEX" HURST who played bass for decades around NYC, Chicago, Detroit, etc. with MEYER DAVIS, LESTER LANNIN, MANTOVANI, RUSSIAN STATE ORCH. (in NYC), etc. is free lancing in New Orleans, La., SONNY DUNHAM, who blew fine Tp. d. Tb. with the CASA LOMA ORCH. and his own band - nowadays free-lances around greater Miami, Fla., and often gets together with the hundreds of veteran big time sidemen who reside in that area for big band dates & big re-hearsal bands for kicks. TED PIERSON, veteran net-work radio announcer in NYC, Chicago and L.A. (he announced many a big name band) and Hollywood film actor during WW2 (was in some Clark Gable films, etc.), who in recent years was station break announcer over WCBS radio-TV (off camera) of the CBS network, is reported to have married into LORD MOUNTBATTEN'S FAMILY and is living high on the hog in Canada. GENE "POLECAT" PARVIS, drummer with RATS DANIEL'S QUARTET, JOE VENUTI'S ORCH., etc., nowadays clubs around in L.I., and teaches music at HOFSTRA COLLEGE in Hempstead, N.Y. What happened to the AMES BROS. since they disbanded?? Well, Ed. acts on TV, in films, cuts records, has a beautiful home with swimming pool & the works in Woodland Hills, Calif. ED rarely sees his brothers, but knows where they are and what they're doing. JOE AMES, the eldest, is in Milford, N.J., VIC AMES is involved in the record biz in Haworth, N.J. WILLIAM JULIUS "TUBBY" TOOLE, who blew sax & arranged for the bands of BOB SYLVESTOR, the late DANNY FERGUSON, etc. nowa-days free lances around Minneapolis, Minn. and is studying days to be a piano tuner-service man TOMMY TUCKER, veteran orch. leader, is a DJ over WIVY in Jacksonville, Fla.

BILLY TAYLOR, jazz pianist, and his trio recently moved into the HICKORY HOUSE in N.Y.C. BILLY'S also a jazz DJ at NYC'S all jazz AM radio station. Jazz piano veteran, TEDDY WILSON, was seen pepping up the atmosphere at NYC'S TOP OF THE GATE CLUB. ELLIOTT LAWRENCE, ex leader of a popular orch. of the 40s (some of his music still is available on Fantasy LPs), has been mus. dir. of many a B'way musical - He is currently leading the orch. for "The Apple Tree" which stars LARRY BLYDEN, BARBARA HARRIS, ALAN ALDA & PHYLIS NEWMAN. HORACE DIAZ, who played piano with BENNY GOODMAN, etc., was seen leading a latin band at NYC's past EL MOROCCO which the snob set habitues call ELMERS.

Remember ROSS RUSSELL, record collector, author, contributor to many magazines, music shop proprietor, Dial Records prexy from 1946-56, Charlie Parker's personal manager, among other accomplishments!! Ross has been giving a Jazz course for the last 3 years at the University of California Extension in San Diego, California. Ross' regular line is the advertising business. Ross acquaints us with his jazz curriculum activities.

"After the usual thorny start we are building status, a following and getting somewhere. Just got an okay on a new course, Jazz Since WW II, so that we have two courses in contingent semesters. These carry credits and attract people in the teaching profession and now gradually lay people. I have also given the course at Univ. of Calif. Riverside and Palm Springs. Am trying to interest them next in a course on con-temporary "sub cultures", with the focus on jazz... Ralph Gleason is swinging along in good shape in the Bay Area, doing his column, contributing to Ramparts and other avant garde pubs, teaching special courses. I hope to have him down here for my new modern course as a guest lecturer. He is interested in another publication (recall his past "Quarterly") if and when."

Lovely SIMONE McQUEEN, ex-Latin Quarter showgal, weather gal (you should have dug her crisp native British accent) on ABC-TV in NYC, was caught in the act this past winter as one of the playful Pigeon Sisters in the 'B'way comedy which stars EDDIE BRACKEN, the ex-movie star. Show is NEIL SIMON's "THE ODD COUPLE". Do you recall the 18 Club on NYC's W. 52nd St. years ago which featured a zany team of comedians named JACK WHITE (deceased), PAT HARRINGTON, SR., (deceased), FRANKIE HYERS, and JACKIE GLEASON who was water boy or something? GORDON ANDREWS was the orch. leader. We're sorry to report that FRANKIE HYERS has been hospitalized at the WILL ROGERS show biz hospital in Saronack Lake, N.Y. Last time we saw Hyers he was tending bar at TOM HEENY's Bar which was on Miami Beach's Collins Ave. In case you've forgotten, TOM HEENY is from Australia, and once boxed GENE TUNNEY, or was it JACK DEMPSEY?? DAVID ALLYN, who sang with BOYD RAEBURN Orch. in person & on records, in recent months was featured on the TODAY TV show. He was at NYC's LIVING ROOM, and L'INTRIGUE, was interviewed over WBAI by Jack McKinney and later returned to Las Vegas, Nev. where he performs in clubs and makes his home. GEORGE HANDY, who wrote modern charts for BOYD RAEBURN's band recently, wrote some charts for a FRAN WARREN (was with CLAUDE THORNHILL years ago) record date, and was seen rehearsing a ten piece band for other record dates, etc. WILLIE MAYS EX-WIFE bought a shuttered Queens, N.Y. cafe, and will reopen it with her own name in lights as Marguerite's Dugout. Remember the PARADISE RESTAURANT on B'way that featured many a scantily clad (no topless) lassie and name band on B'way, later BOP CITY, the HAREM, etc. Well, TRUDY HELLER, the diskotek producer & club operator promises to make that spot another frug palace.

BUSTER CRABBE, the swimming champ, TARZAN, etc. of H'wood films years ago, and of recent years swimming dir. at the Concord Hotel in Catskill Mts. and a Wall St. broker, etc., was very recently seen doing a fine acting job on CBS-TV network daily soaper. THE SECRET STORM. What happens to ex-Kings after they're deposed? Ex-King PETER, of Yougoslavia was recently made head of international advisory board of California's Sterling Savings & Loan Assn. .....

REMEMBER THE GREAT ANSON WEEKS! I do. Here is some fascinating data from ace Anson Weeks researcher, Jack M. Bethards of Santa Rosa, California, about Anson and his band.

"I enjoy your RECORD RESEARCH column very much and thought you might be interested in this item ...

I have made a special study of the music of Anson Weeks and his Orchestra. I believe that his was the greatest of the Dance bands of the early '30's and I have collected everything of his from records and transcriptions to films. I have a rather complete library but am always looking for more material. My latest project, and this may be of interest to you, is reconstructing the original Anson Weeks library (or 'book') of orchestrations. I have hired several arrangers who copy the scores note-for-note from records and transcriptions. This is a very expensive process, but very rewarding to me. I have finally been able to realize my ambition of playing Anson's original arrangements even though I had not been born when they were written (I am 26 years old).

As I am sure you know, Anson is still very much in the music business at age 70. He is in Sacramento, California with a very fine 6 man orchestra (Baritone, Tenor, Trombone, Piano, Bass and Drums) and plays nightly at the largest modern hotel in Sacramento -- The Sacramento Inn. Anson started in the music business in Sacramento, so it is interesting he is back there now.

In November of last year Anson celebrated his 50th Anniversary in the music business. The management of the Sacramento Inn gave him a gala Anniversary party. People from all over Northern California turned out to honor their favorite band leader. Three times as many people had to be turned away as could be seated! It was a wonderful evening of nostalgia and good music. The hundreds of people in the audience enjoyed every minute of it. Many of Anson's friends from show business could not attend but sent telegrams. These included Bing and Bob Crosby, Phil Harris and many more.

The highlight of the evening was a floor show in which we re-created Anson's 1932 orchestra using my arrangements. Many of the musicians who worked with Anson originally were on hand to play and entertain. (I have enclosed a list of the band personnel and some notes that you might find interesting.)

The orchestra sounded very fine considering the lack of rehearsal time (what rehearsal we did have was cut up by a TV broadcast.) The highlight of the show was the fine performance turned in by Kay St. Germaine who did the same songs she did with Anson's band in 1933-36.

It was quite a thrill for everyone to hear the sound of Anson's big band again. The sound was quite authentic since all the key players had worked with Anson in the '30's. It was a unique re-union and we were lucky to get so many of the original men on the job. You will note that they came from far and near to be there.

I am looking forward to doing a similar show in San Francisco sometime.

Here is a list of the Anson Weeks 50th Anniversary Reunion Show participants in November of 1966:

ANSON WEEKS, leader, of Sacramento, Calif.; KAY ST. GERMAINE, vocalist (Mrs. Ed Wells) of North Hollywood, Calif. - Vocalist with Anson from 1933-36, now in show business; ABBEY RASOR, 1st alto & baritone sax of Santa Rosa, Calif., played with Anson from 1931-34; JACK BUNCH, 2nd alto and baritone sax, of Northridge, Calif. Joined Anson in 1933, played oboe and English horn along with sax and clarinet; EARLE MORGAN, tenor sax, of Chico, Calif. Started with Anson in 1924; GEORGE DRUCK, trombone, of Sacramento, Calif. -played with Anson for last 7 years; CHARLIE PERKINS, trumpet, of Sacramento Calif. -worked with Anson in 1940; DON HUTTON, Violin, Palo Alto, Calif. -with Anson in 1928; BOB BECKER, violin, Redwood City, Calif.; ABBEY BROWN, drums, Sacramento, Calif. - started with Anson in 1924, now has own band patterned after Anson's; JACK PARKER, drums, Sacramento; HAL NACHTRIEB, tuba, San Francisco; JOHN WILSON, piano, Sacramento; BUD MALEVILLE, guitar, Sacramento - former band leader, now co-owner of Sacramento Inn, Highway 40, and Arden Way, Sacramento, along with Elwood Maleville; BUD PIKE, banjo, Sacramento; JOHN COOK, vibes & vocals, Piedmont, Calif. Other alumni: FRANK HUBBELL, trumpet, Northridge, Calif. -started with Anson in 1928 or 1929; PHIL BODLEY, sax, Los Altos Hills, Calif. - was with Anson in 30's; HENRY GILBERT, violin, San Francisco - played all through early 30's with Anson; FRANK BARTON, trumpet in 1932, and BEN GAGE, vocalist 1933-36, are in broad-casting in Hollywood; CARL RAVAZZA, vocals with Anson in mid 30's; WALTER BUNKER Jr., Pebble Beach Calif., Anson's announcer in 1932. He MC'd the Anniversary show; EASTON WILLEY, sax, and ALLAN KINGS, bass and vocals are other members of Anson's. current orchestra at Sacramento Inn."
(Ed.: Who are others??)

COMING: An expanded Filling In Discographically - Correspondence section with gads of information. Keep 'em coming - but pu-leeze list your sources and the reference of what RR issue you are replying from??

Thank you.

FILLING IN DISCOGRAPHICALLY

MORE SPOTLIGHT ON PEEWEE RUSSELL (see RR 67, 71) data from John P. Miller, Leicester, Mass.

In issue 67 R. Bollinger, State College, Penna. asks about a Tiara Lp. that includes Pee Wee, Jo Jones, Buck Clayton, etc.

I have a cheap Lp. on Promenade label. "Dixieland U.S.A." Personnel as follows:

Pee Wee Russell, Buck Clayton, Vic Dickenson, Bud Freeman, Jo Jones, Lou Carter, Arnell Shaw (Arvell Shaw).

Tunes:

Bugle Call Rag; Muskrat Ramble; St. James Infirmary: Ballin' The Jack: Saints: Sweet Sue: Billboard: Synthetic Blues.

There is a full color picture of the band on the cover. I bought this about three years ago. I think I've seen this on some other cheapies since then under various names.

HENDERSONIA

Walter C. Allen

Regarding my theory in the last column that Henderson might have made the arrangement for Tommy Dorsey's BOOGIE WOOGIE, Tom Jackson of Rowayton, Conn., writes in to say that he believes this was a Deane Kincaide arrangement. He cannot verify the source of this information, however. So far, no other comments on my suggestions.

Let us continue to examine the takes used on all the various LP's being issued all over the world with Henderson material. Thanks to Martin Rand, of Summit, N.J., who loaned me several for taping, I can now state positively which takes were used, after comparison with the original issues.

MUSIC FOR PLEASURE MFP 1085 (THE GREAT BIG BANDS) - contains four tracks each by Duke Ellington, Benny Carter, and Fletcher Henderson, all made for Columbia in the 265000 matrix series in 1933. Of the Ellington material, MERRY GO ROUND on this pressing is an alternate take to the one used on the Columbia anthology, JZ-1, I LIKE JAZZ! The four Henderson titles are all the standard takes: TALK OF THE TOWN (265136-3), QUEER NOTIONS (265135-2), NAGASAKI (265138-2), and NIGHT LIFE (265137-2). I have none of the other Ellington or Carter tracks on 78's.

V.J.M. VLP 10 (RARE FLETCHER HENDERSON MASTER-PIECES) - first, let me state that it is incomprehensible to me why this label, which presumably is produced by and for collectors, cannot describe which takes were used, in the liner notes! The following titles are present, in this order: 31st STREET BLUES (70425) and OLD BLACK JOE'S BLUES (70424) from Perfect; CHICAGO BLUES (105120) and WHY PUT THE BLAME ON YOU? (105121) from Perfect); JIMINY GEE (5527, unknown take, possibly -1; different take from my copy of the Regal, which uses 5527-2); JEALOUS (5532-4, same as Regal); I CAN'T GET THE ONE I WANT (5534; this used the falsely-numbered alternate take, 3185-1, as released on Broadway 11384 and allied issues; different take than 5534-2 on Banner and Regal); WAIT'LL YOU SEE MY GAL (5533-4, same as Regal); HARD HEARTED HANNAH (5554-4, same as Regal); CHARLEY MY BOY (5570-1); ONE OF THESE DAYS (5712-1); THEN I'LL BE HAPPY (6297-2); SLEEPY TIME GAL (6293-3); SORRY (7638-4); same as Oriole).

JAZZ PANORAMA LP 4 (CONNIE'S INN ORCHESTRA - This contains all ten Crown titles, plus three from Columbia (1930-31 period) and one from Melotone. The only titles present for which alternates exist, as far as I know, are YOU RASCAL YOU (1431-3 used here) and BLUE RHYTHM 9/(1432-3 used here). Differences in the two takes of RASCAL are immediately obvious: take - 3 opens with a verbal announcement that Connie's Inn Orchestra will now play, with the title; whereas this announcement is missing at the opening of take -2. Incidentally, this is a good time to point out that all discographies including Rust have reversed the matrix numbers for Melotone M12340: GOODBYE BLUES is really B11448A, and CASA LOMA STOMP is really B11445A.

Walt's address is P.O.Box 501, Stanhope New Jersey. Woody's is 37 N.Girard St., Woodbury N.J.08096

RIVERSIDE RLP 8813 (FLETCHER HENDERSON 1923-1927) - I don't know which is worse - the jacket which gives no take information, or the one which gives wrong information. This record falls into the latter category; The takes are listed in full detail, but at least five of them are erroneous. Here is the list of titles, in order, with the takes listed on the jacket in the first column, and my own identification after comparison with the originals:

	Jacket	wca
BEALE STREET MAMMA	1392-1	1392-2
DON'T THINK YOU'LL BE MISSED	1393-1	(not1393-1 or -3; poss. -2.
DOWN HEARTED BLUES	1406-2	1406-2
GULF COAST BLUES	1413-1	1413-1
WHEN YOU WALKED OUT	1414-2	1414-2
MY SWEETIE WENT AWAY	1459-1	1459-1
LINGER AWHILE	9267-C	9267-A
I CAN'T GET THE ONE I WANT	5534-1	3185-1
MANDY MAKE UP YOUR MIND	1974-1	1974-1
PRINCE OF WAILS	1973-2	1973-1
FEELIN' THE WAY I DO	5497-3	5497-1
SWAMP BLUES	2827-2	2827-2
OFF TO BUFFALO	2828-2	2828-2
SORRY	7638	7638-3
HOP OFF	2859-1	2859-1
ROUGH HOUSE BLUES	2860-2	2860-2

Note that I CANT GET THE ONE I WANT is from the same take as on the VJM LP reissue although its true matrix number is 5534, we cannot yet be sure that it corresponds to take -1 of that matrix. The version of SORRY here is the alternate version to that issued on the VJM LP.

There is another bootleg LP of Henderson, on the TAX label, but this hasn't yet come my way.

Small Change

By Woody Backensto

In September 1963 (Issue 55), this column brought to light Red Nichols' association with the HENRY HALSTEAD ORCHESTRA. At that time additional facts were needed to pinpoint the specific time of this event. Thanks to Hal Chanslor, the pianist with the Halstead group of the time, more can be told.

Nichols always said he couldn't recall recording with Halstead. Chanslor, on reading the column on Halstead, had this to say: "Nichols did, indeed, play these (the 1926 recordings) with us. I recall that the arrangement called for him to play the lead line of the verse ("Dream of Love"). It was 16 bars and we were amazed that he played it beautifully on one breath!" He also said there was a minor error -- the record date was not May 10th but May 13th. Since the recording date was obtained from the RCA Victor files, further searching produced these details:

May 10, 1926 - Los Angeles - HENRY HALSTEAD AND HIS ORCHESTRA

Red Nichols, Ted Schilling (tp); Ross Dugat (tb); Ernie Reed, Chuck Moll, Abe Maule (saxes); Hal Chanslor (p); Zebe Mann (g); Don Hopkins (tuba); Phil Harris (dm).

Time: 2:00-4:30 PM and then called off date to improve room acoustics.

PBVE 205-1 HC Under The Ukulele Tree
PBVE 205-2 M " " " "

(There is no evidence in the Victor catalogue that this master was issued)

May 12, 1926 - Los Angeles - HENRY HALSTEAD AND HIS ORCHESTRA - Same personnel

PBVE 215-1 D - Give Me Today (And You Can Have
" -2 H30 " " " Tomorrow)
" -3 M - " " " " " " (Vi 20061)

PBVE 216-1 H - Roses Brought Me You - Craig-Leach(vo
" -2 H30 " " " " " "
" -3 M " " " " " (Vi 20061)

PBVE 217-1 H - If I Were King - Craig Leach (vo)
" -2 H30 " " " " " "
" -3 M " " " " " (Vi 20062)

PBVE 218-1 H30- Dream of Love - Craig Leach (vo)
" -2 M " " " " " (Vi 20062)
" -3 H " " " " "
" -4 D " " " " "

(Code: M - master; D - destroyed; H - Hold conditionally; H30 - Hold for 30 days)

These records have no jazz value; however, they represent good dance arrangements of the time.

Chanslor did not know the exact circumstances which brought Halstead and Nichols together. Chanslor seems to recall that Hank called Red in New York on a dare -- he felt it would be sort of a status symbol to have Red in the band. The band members did not figure Hank could meet Red's price. He believes Red finally agreed to $125 a week which was pretty high for those days. Of course, Red Nichols always said he took the offer mainly because it paid his expenses to the west coast where he could visit his parents.

Halstead's band came to Los Angeles on March or early April to play Miller's Lafayette (that's what the sign on the roof said). Red Nichols joined the band for this opening. After Miller's, Red went back to New York. From a research standpoint, I would like to know the exact dates of this engagement at Miller's Lafayette in 1926. Can anyone help?

Chanslor continued, "The Miller cafe was on West 7th Street. We played a Saturday "tea dance" and almost every week two wide-eyed kids named Al Rinker and Bing Crosby, fresh out of Spokane, would sit at the side of the bandstand, in open-mouthed wonder, listening to Nichols' unchallengable artistry." Just a year later these three were together in the PAUL WHITEMAN band.

Hal Chanslor's keen recollections of the early Henry Halstead Orchestra will be the subject of the next "Small Change"

RIM CHIPS

Harris

"Keep smilin' and wavin' fellas. You never know who wants to get rid of records."

BEHIND THE COBWEBS

-Kendziora-

This time we will try to finish listing the missing Grey Gull group catalog numbers from our numerical Grey Gull listing. Last time we listed the missing numbers for the Grey Gull and Grey Gull "family" records in the 1000, 2000, 4000 and 7000 series. Now we will do the other series and also the various other labels put out by Grey Gull. But first we will cover our Label of the Month.

For our Label of the Month we have a real rarity! It is a bright red label with all printing in gold. No maker's name appears. This is the Lenox label, and our illustration is the "B" side of Lenox 106. This label is so rare that only one other Lenox record has been found by our research group! Here are complete details for both Lenox issues: Lenox 104 - A. Charley My Boy (Gus Kahn-Ted Fiorito) (Label: 3041 - Wax: 5570-2)/B. Let The Roses Tell My Story (Billy James) (Label: 2080- Wax: 5704-2). Both sides as by Liberty Syncopators. Lenox 106 - A. Tea For Two (Youmans) (Label: 2075 - Wax: 5719-2)/B. Tango Rose (Billy Heagney) (Label: 3006 - Wax: 5632-2). Again both sides as by Liberty Syncopators.

All of these 5000-series masters are Plaza recordings, the original issues being Banner and others of that group. "Charley My Boy" (5570) on Lenox 104-A was issued on Ba 1383 as by Fletcher Henderson and His Orchestra, the true credit, and "Tea for Two" (5719) turns up on Ba 1604 as by Lou Gold's Orchestra. The other two titles have not yet been traced to their original issues.

That these Plaza masters may have reached Lenox by way of Oriole is suggested by the Lenox "label numbers," which are identical with the 2000 and 3000 similar numbers or controls used by Oriole at the time. Thus the "Charley My Boy" side, actually by Henderson, bears the "label number" 3041 both on Oriole 242 (where it is credited "Billy James' Dance Orchestra"), and on Lenox.

The probably-brief existence of Lenox can only roughly be dated from comparison with the release dates of the corresponding sides on Banner, etc. These range from September 1924 to January 1925. Banner 1604 was later but the "Tea For Two" side was a reissue from Banner 1443 which was more likely to have been contemporaneous with the Lenox issue.

That is the entire extent of our knowledge of Lenox, of which nothing whatever is found in a search of trade literature of the time. We know of it only from these two records, and the deductions we have just drawn from them. The maker remains unknown. No trade-mark was registered at the Patent Office for Lenox. We would assume, from the catalog numbers of the two seen, that at least four or five other Lenox issues exist. It would appear that the series began at 100 or 101 and reached at least 106. But what are Lenox 100, 101, 102, 103 and 105? And do any exist above 106? If so, what are they and how far up does the series go? Can anyone help answer these questions? Any further information on the Lenox label would be greatly appreciated!

Now to continue the missing Grey Gull listings. First the vertical series (so far as we know only on the Grey Gull label itself). The following are catalog numbers for which we do not have complete information: Missing in the H-1000 series: H-1000, H-1001, H-1002, H-1003, H-1004, H-1005, H-1006, H-1009 and any higher.

Missing in the H-2000 series: H-2000, H-2001, H-2002, H-2003, H-2004, H-2005, H-2006, H-2007, H-2008, H-2009, H-2011 and any higher.

Missing in the H-4000 series: H-4000, H-4001, H-4002, H-4004, H-4005, H-4006, H-4007, H-4008, H-4010 and any higher.

Missing in the 9000 series: 9000, 9002, 9004 and any higher.

Missing in Grey Gull's six-inch Children's record, Youngster, are the following: 100, 101, 102, 103, 105, 107 and any higher.

Missing in the 8000 series, which has been found on Grey Gull, Globe and Madison, so far: 8000, 8002, 8003, 8005, 8009, 8011, 8013, 8018, 8019, 8023, 8024, 8026 and any higher.

Missing in the 8100 series, which has been found on Grey Gull, Radiex, Supreme, Supertone and Madison, so far: 8100, 8104, 8105, 8106, 8108, 8110, 8118 and any higher.

Missing in the 900 series, which has only been found on Radiex and Van Dyke, so far (900-908 means 900 thru 908): 900-908, 910-914, 916-925, 927-930, 932, 934-944, 946, 948-969, 971-972, 974-978, 980-981, 983-985, 987 and any higher.

Missing in the Van Dyke 5100 series: 5100-5110, 5112-5120, 5123 and any higher.

Missing in the Van Dyke 7800 series: 7800, 7806-7808, 7810 and any higher.

Missing in the Madison 1600 series: 1600, 1612, 1617-1618, 1621-1622, 1627, 1629, 1634, 1636, 1638-1640, 1647, 1653-1655, 1657 and any higher.

Missing in the Madison 1900 series: 1900-1901, 1903, 1905, 1907, 1909, 1911-1914, 1916-1920, 1922-1924, 1928, 1930-1931, 1933-1938, 1940 and any higher.

Missing in the 5000 (up to at least 5051 these records originally were issued in a 50000 series. They may be found with either number; 50011 or 5011, 50003 or 5003, 50048 or 5048, etc.) series, found on Madison, Van Dyke and Radiex, so far: 5000, 5002, 5012-5014, 5016-5018, 5029-5033, 5035-5036, 5040-5044, 5046-5048, 5052, 5054-5055, 5060, 5062, 5066, 5070-5080, 5083, 5085, 5090, 5094, 5100 and any higher.

Missing in the 6000 series, found so far on Madison and Radiex: 6001, 6003, 6005-6007, 6011, 6017-6018, 6020-6023, 6026-6027, 6029-6035, 6037-6040, 6042 and any higher.

Missing in the Madison 18000 series: 18000, 18005 and any higher.

Missing in the Madison 22000 series: 22000, 22003, 22006 and any higher.

Missing in the Van Dyke 71000-81000 series (when the Grey Gull catalog issues were in the low 1700 range Van Dyke came on the scene. Its catalog numbers were created by prefixing the Grey Gull one with a "7". Thus GG 1736 becomes Van Dyke 71736. At about 1813 the prefix was switched from "7" to "8" and GG 1811 is VD 71811 but GG 1814 is VD 81814.): any below 71732, 71733-71735, 71737, 71740, 71742, 71747-71749, 71753-71763, 71768, 71771-71773, 71776, 71779, 71783, 71787-71790, 71792-71797, 71800, 71803, 71806, 71808, 71810, 71812-71813 (or 81812-81813), 81815-81817, 81820-81824, 81826-81828, 81830-81831, 81835-81836, 81840-81841, 81843-81844, 81846-81850, 81852, 81854, 81857-81869, 81871-81874, 81876-81877, 81881-81882, 81885-81891, 81893, 81895 and any higher.

Missing in the Van Dyke 72000-82000 series (Grey Gull 2000 series numbers prefixed by "7" or "8" as before): any below 72486, 72487-8, 72490-72503, 72505-72506, 72508-72510, 72513, 72515-72519, 72521, 72523 (or 82523), 82525-82537, 82539-82543, 82545 and any higher.

We have so few listings of Van Dyke 74000-84000 series ("7" or "8" prefix to Grey Gull 4000 series) that we'll just say we need ANY EXCEPT THE FOLLOWING: 74068, 84160, 74264, 74275, 74278, 74281, 74282, 74287, 74290.

Similarly, we have so few listings of Madison 14000 series ("1" prefix to Grey Gull 4000 series) that we need ANY EXCEPT THE FOLLOWING: 14002, 14015, 14016, 14017, 14023, 14028, 14041, 14061, 14068, 14093, 14094, 14160.

On Bingola we need 1000, 1001, 1002 and any higher than 1008.

We need any Jewel in an 800 series except 855. ← We have Jewel L-958, 2 sides by Sam Ash

We need any New Comfort except 5001, 5008, 5010 and 5012.

We need any Phonolamp except 1000, 1004 and 1007.

We need any Sunrise except 30034, 30053, 32020, 33009 and 33038. ← Not to be confused with Victor's early 80s "Sunrise" label.

Of course, if you have any Grey Gull or Grey Gull "family" labels with a catalog number not covered by any of our listed categories, please send us the data! Grey Gull used numbers like there was no tomorrow!

Plaza 5000 series: We again continue to list numbers in this series, giving masters, tune titles, artist credits and the label and catalog numbers from which the data were obtained. We are asking you to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (#36) for details. See most of the subsequent columns for the listings. When we reach the 6000 point our data will come from the Plaza-ARC files and we will substitute the recording date for the label and catalog number of the record from which we obtained our information. The artist credit will then be that from the recording files and not that on any specific issue. Our listing this time continues from 5872. (SEE NEXT PAGE!!)

For those keeping our Plaza master listing up to date, here are a few additions to those already listed. 5723 appears on Oriole 293 as by Frank Evans. Title is Honey Child. The next four masters appear in "Blues & Gospel Records," by Dixon and Godrich, all by Josie Miles. On Banner 1499, 5741 (Let's Agree To Disagree) and 5829 (It's The Last Time I'll Be A Pastime For You) and, on Banner 1516, 5861 (Ghost Walkin' Blues) and 5862 (Can't Be Trusted Blues). For those who protest that, at the rate we're progressing in listing these Plaza masters, they'll not live to see the end of the listing we can only suggest they write the editors, not us! We do not decide how many masters are run in each issue. (SMILES! Ed.)

That's all for now. Send your listings (and please give the following information: Label & catalog number, including "A" & "B" sides, title and composer credits for each side, master number printed on label for each side, master number impressed in the wax of each side and any other numbers, and artist credits for each side. We would appreciate all vocal credits and the information on all non-foxtrots) to us at Salem Road, RFD 2, Pound Ridge, New York 10576, or c/o this magazine. Next time we hope to start on additions and corrections to Dixon and Godrich.

FROM THE EDITORS .....

CONCERNING THE PLAZA RUN.....SEE NEXT PAGE....

CARL! YOU ARE ABSOLUTELY RIGHT. MY GOODNESS!....

THIS JULY WILL CELEBRATE THE SIXTH YEAR OF YOUR PLAZA LISTINGS. SO WITH THIS ISSUE WE'LL SMACK OUT THE LARGEST LISTING OF ALL - BEFORE THE BLAST OF LETTERS INUNDATES US WITH PROTESTS.

****

AND WHAT PROJECTS ARE ON TAP PROVIDING THE TREE DON'T RUN DRY -

In addition to the columns of our illustrious staffers we hope to publish:

- The entire COLUMBIA 15000 FOLK SERIES with more than 45% of 'em complete with 'takes', composer credits, etc. (all seen by the editors)
- The CROWN catalog of the early 30s with more than 60% complete with masters, 'takes', vocals, etc. (all seen by the editors and spearheaded by Bob Colton.)
- The catalog of WORLD TRANSCRIPTIONS (Regular series) from 1933 on - a feat of research endurance by David Kressley.
- JOE CANDULLO interview, discography, appreciation and photorama.
- ANDY RUSSO photorama, appreciation, and some discographical data.
- JOHNNY SYLVESTER interview and some discography
- More from the very versatile JOHNNY DENGLER with discography by J.D. himself, and photorama.

*** PLUS MANY MORE PROJECTS THAT AWAIT THE PRINTER'S INK****

****

5940-Just Think Of Me -Arthur Hall -Do 3531
5941-
5942-I Had Someone Else Before I Had You -Lou Gold's Orchestra -Ba 1522
5943-I Think You're Wonderful -Lou Gold's Dance Orchestra -Ba 1541
5944-Everything Is Hotsy Totsy Now -Lou Gold's Dance Orchestra -Ba 1544
5945-Let Me Call You Sweetheart -Majestic Dance Orchestra -Do 3493
5946-Oh That Sweet In Suite 16 -Dixie Jazz Band -Or 467
5947-You'll Be Ma - I'll Be Pa -Imperial Dance Orchestra -Do 3506
5948-Wondering -Hollywood Dance Orchestra -Ba 1539
5949-
5950-
5951-Turkestana -Oriole Dance Orchestra -Or 380
5952-Yvonne -Oriole Dance Orchestra -Or 452
5953-
5954-
5955-
5956-
5957-
5958-Joanna -Missouri Jazz Band -Re 9818
5959-I Wanna Go Home -Arthur Fields -Re 9843
5960-Where Are You, Girl Of My Dreams -Arthur Fields -Do 3518
5961-
5962-Cross Words Between My Sweetie & Me -Sam Lanin's Dance Orch. -Ba 1524
5963-
5964-At The End Of The Road -Rudolph Polk, Violin Solo -Do 0145
5965-Old Folks At Home -Rudolph Polk, Violin Solo -Do 0145
5966-Don't Bring Lulu -Arthur Fields -Re 9843
5967-
5968-Just For Awhile -Hall And Ryan -Do 3515
5969-On The Oregon Trail -Oriole Dance Orchestra -Or 455
5970-My Own -Hollywood Dance Orchestra -Do 3559
5971-In The Baggage Coach Ahead -Vernon Dalhart -Do 3519
5972-A Boy's Best Friend Is His Mother -Vernon Dalhart -Do 3519
5973-
5974-
5975-
5976-
5977-
5978-Let's Grow Old Together -Arthur Hall -#Do 3494
(*-CMW lists Do 3484 without this title; possibly another coupling issued.)
5979-Wanted - A Pal By The Name Of Mary -Arthur Hall -Ba 1545
5980-Was I Dreaming -Charles Nelson -Or 439
5981-Ukulele Lady -Gilbert And Nelson -Or 428
5982-Pal Of My Cradle Days -Sidney Mitchell -Ba 1545
5983-
5984-
5985-
5986-If You Knew Susie Like I Know Susie -Moulin Rouge Orchestra -Ba 1536
5987-
5988-Wanted - A Pal By The Name Of Mary -Imperial Dance Orchestra -Do 3526
5989-Where Are You, Girl Of My Dreams -Continental Dance Orch. -Do 3569
5990-Wanting You -Hollywood Dance Orchestra -Ba 1565
5991-What A Kiss Can Do -Irving Post -Or 419
5992-
5993-Hello Little Girl Of My Dreams -Irving Post -Or 440
5994-June Brought The Roses -Continental Dance Orch. -Re 9836
5995-In The Ballroom -Continental Dance Orch. -Re 9836
5996-What A Kiss Can Do -Hollywood Dance Orchestra -Ba 1538
5997-
5998-
5999-
6000-Craving --Lou Gold's Orchestra -5/5/25
6001-Yes Sir, That's My Baby -Lou Gold's Orchestra -5/5/25
6002-If You Hadn't Gone Away -Lou Gold's Orchestra -5/5/25
(REMADE 5/11/25)
6003-The Flapper Wife -House Band -5/6/25
6004-Was I Dreaming -House Band -5/6/25
6005-Pleading -House Band -5/6/25
6006-Some Of These Days -New Orleans Jazz Band -5/6/25
6007-My Sweet Louise -New Orleans Jazz Band -5/6/25
6008-On The Sunny Side Of Life -Arthur Fields -5/11/25
6009-Fritzi -Arthur Fields -5/11/25
6010-Pretending Dear -Arthur Fields -5/11/25
6011-Flag That Train (To Alabam) -Lanin And His Orchestra -5/8/25
6012-Sleeping Beauty's Wedding -Lanin And His Orchestra -5/8/25
6013-Smile All The While -Lanin And His Orchestra -5/8/25

(to be continued)

PLAZA 5000 SERIES (continued)

5872-Oh How I Miss You Tonight -Franklyn Baur -Ba 1515
5873-My Yankee Doodle Home -Ernest Hare -Ba 1527
5874-It's The Same All Over The World -Ernest Hare -Ba 1512
5875-When My Sugar Walks Down The Street -Roseland Dance Orchestra -Do 3477
5876-Oh Those Eyes -Sam Lanin's Dance Orch. -Re 9818
5877-When I Think Of You -Sam Lanin's Dance Orch. -Ba 1524
5878-Peter Pan, I Love You -Irving Post -Or 367
5879-Sweet Dreams -Billy James' Dance Orch. -Or 360
5880-Walk, Walk, The Same All Over The World -Oriole Dance Orchestra -Or 364
5881-It's -Hollywood Dance Orchestra -Do 3492
5882-Kentucky Eyes -Roy Collin's Dance Orch. -Or 363
5883-Ah Ha! -Hollywood Dance Orchestra -Re 9838
(Note: This is a renumbering of Paramount mx 2073-4/1/25: Calif. Ramblers)
5884-Let It Rain, Let It Pour -Roy Collin's Dance Orch -Or 380
5885-Cheatin' On Me -Moulin Rouge Orchestra -Ba 1508
5886-
5887-Florida -Imperial Dance Orchestra -Do 3488
5888-Yearning, Just For You -Imperial Dance Orchestra -Ba 1505
5889-
5890-The Midnight Waltz -Bar Harbor Society Orch. -Re 9817
(Note: This is a renumbering of Federal mx 2626)
5891-I Found My Sweetheart Sally -Newport Society Orchestra -Do 3490
(Note: This is a renumbering of Federal mx 2627)
5892-Don't Bring Lulu -Newport Society Orchestra -Ba 1521
(Note: This is a renumbering of Federal mx 2625)
5893-Let It Rain, Let It Pour -Glantz And His Orchestra -Ap 8355
5894-Let Me Linger Longer In Your Arms -Imperial Dance Orchestra -Re 9871
5895-
5896-Don't Bother Me -Nathan Glantz's Orchestra -Ba 1504
5897-
5898-
5899-Nora Lee -Nathan Glantz's Orchestra -Ba 1504
5900-He Sure Can Play A Harmonica -Vernon Dalhart -Oq 7066
5901-Oh, How I Miss You Tonight -Majestic Dance Orchestra -Do 3493
5902-I Was Good Enough When You Needed Me -Billy James' Dance Orch. -Or 381
5903-
5904-O Katharina -Billy Jones -Ba 1512
5905-Who Takes Care Of The Caretaker's Daughter -Billy Jones -Ba 1526
5906-Give Me A Chance To Be Happy -Allen Craig -Do 3505
5907-
5908-Charleston Clarinet Blues -Slim Perkins, Clar. Solo -Do 3503
5909-Spread Yo' Stuff -Slim Perkins, Clar. Solo -Do 3503
5910-Low Down Daddy Blues -Josie Miles -Ba 1534
5911-Chain Gang Song -Vernon Dalhart -Ba 1531
5912-There's One Born Every Minute -Vernon Dalhart -Ba 1529
5913-Christofo Colombo -Vernon Dalhart -Ba 1529
5914-
5915-With You -Oriole Dance Orchestra -Or 377
5916-
5917-At The End Of The Road -Moulin Rouge Orchestra -Do 3495
5918-Pretending Dear -Bar Harbor Society Orch. -Ba 1519
5919-
5920-All Aboard For Heaven -Roseland Dance Orchestra -Do 3492
5921-Oh Maw, Oh Paw, Isn't She The Sweetest Thing -Sam Lanin's Dance Orch. -Ba 1521
5922-Waiting For The Moon -Sam Lanin's Dance Orchestra -Ba 1543
5923-That Old Time Religion -Dixie Mixed Quartette -Ba 1550
(Note: This is a renumbering of Ajax mx 61582)
5924-My Lord's Gonna Move This Wicked Race -Dixie Mixed Quartette -Ba 1550
(Note: This is a renumbering of Ajax mx 61646)
5925-Yearning, Just For You -Sidney Mitchell -Ba 1535
5926-New York Ain't New York Anymore -Sidney Mitchell -Ba 1528
5927-Titina -Sidney Mitchell -Ba 1526
5928-
5929-
5930-
5931-
5932-
5933-
5934-Alabamy Bound -Ernest Hare -Ba 1527
5935-
5936-By The Light Of The Stars -Ernie Golden & McAlpin Or. -Ba 1522
5937-(Probably an unissued dance version of "Ukulele Lady" - Issued version is mx 6017. An issue of the latter, Do 3513, has 6017-2 in the wax but 15937 on the label.) -Issued version is mx 15937 on -Ba 1560
5938-Dear, Oh, Dear -Bob White -Ba 1528
5939-Let Me Call You Sweetheart -Billy Burton

EXCERPTS FROM THE

RECORD CATALOG

National Gram-o-phone Company

Number 874 Broadway, New York

April, 1899

("Berliners")
(Victa in mid 1900)

IT FILLS THE CHURCH

AND, OF COURSE, ANY PARLOR OR ORDINARY-SIZED ROOM

A practical machine.

What the public expects from a talking-machine is a clear, distinct, and loud reproduction, thoroughly musical and effective.

What is the PUBLIC STANDARD of efficiency? We would say it must be a machine which will render productions of the voice, piano, cornet, or any other musical instrument naturally, and without allowing the listener to realize that it is other than the actual artist or instrument causing the effect.

Has the public standard, according to this description, been attained in any existing talking-machine? We answer, not until the Gram-o-phone principle was discovered.

Wherein, then, does the Gram-o-phone principle so far exceed that of any other existing talking-machine? It is because of the furnishing to the public of an indestructible record. The wave of sound recorded upon this indestructible record has two sides, which are exactly alike, and the stylus which reproduces the sound travels between these two sides exactly as a railroad train travels upon the two lines of iron track. Whether the curve is sharp or gentle, the trucks of the train must naturally follow—so the stylus of the Gram-o-phone is compelled to follow EXACTLY every minute portion of the sound-wave.

Even so, some one says: how does this change the result? It causes the stylus to vibrate a much larger and more substantial diaphragm, and the tone is DOUBLE that of any other existing talking-machine.

We solicit your correspondence.

NATIONAL GRAM-O-PHONE CO.

874 BROADWAY, NEW YORK

All inquiries and orders for export should be addressed to F. M. PRESCOTT, Sole Export Agent, Edison Building, New York.

INTRODUCTION

TWO YEARS ago the Gram-o-phone was practically an unknown instrument. To-day its reputation is as wide as the domain of civilization, and its praises are on the lips of all.

It has no counterpart in method, or parallel in results, but stands in a class entirely by itself; and this is the reason why:

Instead of attempting all the possibilities of which a talking-machine is capable, we have rigorously confined our efforts to perfecting this invention solely as a source of high-class entertainment—to which all other features have been subordinated. For instance:

Knowing that amateur record-taking is never a success except as an idle curiosity, no provision has been made for taking records except at our own laboratories, and by our own experts. In this way we are able, for the first time in the history of talking-machines, to obtain singing that is real singing; talking that is natural talk; music that is the actual thing—and not a ghastly imitation.

Added to the astonishing realism of these reproductions is their equally wonderful volume and carrying power—filling by actual test the entire auditorium of the Metropolitan Opera House, New York. When played out-of-doors they are distinctly audible for blocks, and cornet solos have been heard two miles.

The quality of the originals is also strikingly suggestive. The most eminent orators, actors, singers, and musicians—many of whom have persistently refused the extraordinary inducements offered them by other talking-machine proprietors—have willingly made records for the Gram-o-phone because they know that their voices will not be caricatured, or their music parodied, but actually and faithfully reproduced. Dr. Chauncey M. Depew says: "The instrument [Zonophone—Improved Gram-o-phone] is the best thing of the kind that I know of to amuse and entertain one's family and friends."

The five great soloists of Sousa's band unite in a letter saying:

"We consider the Gram-o-phone the ONLY talking-machine which perfectly reproduces the true tone qualities of our respective instruments."

Ossman, the great banjo soloist, says:

"The tone quality is so nearly like the actual sound of the instrument itself as to deceive even the most expert."

Arthur Pryor, the greatest trombone soloist in the world, says:

"I believe the process which you have is the only way a loud record can be made without distorting the natural tone of the instrument."

Our records also differ materially from all others in that their authenticity is placed beyond the slightest question by the signature of the maker, which appears in facsimile on each record, so that there can be no "faking" of Sousa's Band, or counterfeiting by music-hall mimics of the voice of a Talmage or Depew.

Furthermore, they are the only PERMANENT records made, and can consequently be safely sent my mail, or handled without danger of scratching or breaking, being on hard, flat disks which are practically indestructible, and, of course, entirely different from the fragile waxen cylinders that are liable to ruin by a touch. They are also much more compact—52 Gram-o-phone records going in a box just large enough for eight that are made for any other talking-machine on the market.

TERMS, ETC.

All records are $6 per dozen, or 50 cents each, cash with order.

Orders for $6 or over will be sent by express C.O.D. (and return charges), but should be accompanied with a deposit of one-quarter the amount of purchase, which will be deducted from amount of bill accompanying goods.

We can not exchange or purchase old records; please do not ask us to do so.

Records are guaranteed perfect when sent out.

INFORMATION FOR ORDERING GOODS

By following carefully our suggestions as to ordering goods, you will greatly assist us in promptly attending to your wants.

BE SURE TO WRITE YOUR NAME AND ADDRESS WITH YOUR ORDER ON SEPARATE SHEET OF PAPER FROM YOUR LETTER.

Give name of State, County, and City or Town.

State distinctly amount of money sent.

Order records by number, and mention name of singer, band, etc., and state if we may substitute if any selection is not in stock.

IN ORDERING RECORDS ALWAYS GIVE SECOND CHOICE, so that we may be able to send desired number of records.

State by what express you wish goods sent.

Remittances should be made by New York draft, certified check, post-office or express money-order, or by registered mail.

SHIPMENT OF GOODS

The safest and best way of shipping goods is by express. We send all orders in this way unless otherwise advised.

We make no charge for packing, and we guarantee safe delivery of goods sent by express.

All claims must be made within twenty-four hours of receipt of goods.

Records, four or less, can be sent by mail, if postage is paid by customer, but only at purchaser's risk.

EDITOR'S NOTE: ATTENTION READERS!! --- THIS IS A HISTORICAL DISPLAY - NOT AN ADVERTISEMENT!! NO ORDERS PLEASE!!

Sousa's Latest Marches and Other Selections—Continued

141 Songs of Scotland (Cameron Men, The Blue Bells of Scotland, and The Campbells are Coming)
142 Canadian Medley March (introducing The Maple Leaf)
143 The King Cotton March
148 God Save the Queen
149 Manhattan Beach March
8000 Just One Girl (the popular Waltz Song)
8001 March from "The Fortune Teller"
8004 Nearer, My God, to Thee
8005 How I Love My Lou (Medley, introducing "I Don't Like no Cheap Man")
8006 A Southern Idyl
8007 Selection from "The Fortune Teller" (introducing the "Gypsy Love Song" and the beautiful Hungarian Movement "Czardas")
8008 Waltz from "The Fortune Teller"
8009 Medley of Irish Airs
8010 Sylvan Dream
8012 Picadore March (Sousa)
8013 Mammy's Little Pumpkin Colored Coons (Cornet Solo by Mr. Kenicke, with full band accompaniment)
8014 The Cyrano Waltz
8015 The Scorcher March

During the past two months new records of all our Sousa Band selections have been made, as well as a number of new pieces added. No greater advance has been made than in the art of recording band music, and these new Sousa records will be a great revelation to all who hear them. Please remember SOUSA'S OWN BAND PLAYS for no other talking-machine. No records of "The Stars and Stripes Forever," "The Bride Elect," and Sousa's latest march, "The Charlatan," have been made by SOUSA'S OWN BAND except for the Gram-o-phone.

Banda Rossa Records

The famous Banda Rossa, of Italy, was awarded first prize in a contest with sixty-four of the greatest bands of Europe. The ensemble work and technique of this great band is simply superb, and the records they have made for us are most marvelous reproductions of their fascinating music.

NEW YORK CITY, N. Y., March 12, 1898.

Sig. Sorrentino, leader of the Banda Rossa, says:

"The records of the Banda Rossa, as reproduced on your improved Gram-o-phone, are revelations to me. The tone qualities are notably sweet and pure; the exquisite delicacy and shadings of the original productions are wonderfully preserved; while the volume and general excellence of the reproductions are remarkable."

Cornet Solos

By Henry A. Higgins, of Sousa's Band

Mr. Higgins's ability as a cornetist is too well known to need any special recommendation.

It is sufficient to say that the records he has made for us are perfect reproductions of the beautiful tone that he produces from his cornet which makes his playing so enjoyable.

3401 The Lost Chord
3405 Blue Bells of Scotland
3406 Killarney
3411 Answer
3413 Light of My Life
3414 Dreams
3415 The Sweetest Story Ever Told
3416 O, Promise Me
3423 Molly O
3431 Polka Brilliant
3432 Sea Shells Waltz
3433 Lullaby
3434 Love's Sorrow
3449 Mary of Argyle

By W. Paris Chambers

Mr. Chambers was cornet soloist with the great Pullman Band at the World's Fair, and his wonderful ability as soloist, composer, and arranger place him in the front rank of his profession.

His Gram-o-phone records are remarkably loud, clear, and brilliant. Our old customers are always interested in the announcement of new records by this great artist.

211 Serenade
212 Introduction (Voco de Gabriel)
213 Voco de Gabriel (Polka)
214 American Medley
215 Last Night the Nightingale Woke Me
216 Scenes that are Brightest (from Maritana)
217 Schubert's Serenade
233 National Fantasie (introducing America in four octaves)
235 The Seraph (Chambers's greatest solo)
236 A Bunch of Roses
237 Nellie Bly (with variations)
239 Yankee Doodle (with variations)
3404 Jessie, the Flower of Dumblane
3406 Killarney
3424 The Serenade
3435 Hear Dem Bells

Male Quartets—Continued

By Brilliant Quartet

851 Blind Tom
853 Grandfather's Birthday
858 Hear Dem Bells (a very melodious old Negro song, introducing Negro shouts and bell effects)

Humorous Recitations

By George Graham

Loud, clear, distinct, and full of original witticisms.

620 Colored Preacher
623 Speech on Love
624 Police Court Scene
625 Side Show Orator (introducing a Coney Island band)
626 The Auctioneer
627 A Drama in One Act
628 Story of a Tramp
638 Street Fakir
639 Fakir Selling Corn Cure
642 International Debating Club
644 Auction Sale of a Piano (the piano is played for the benefit of intending purchasers)
670 Virginia Camp Meeting
691 A Football Game (an exciting contest between the Breakers of Jail and the Crushers of Starvard)
692 Married Life

Yankee Dialect Recitations

By Happy Cal Stewart

Mr. Stewart's quaint humor and infectious laugh are sure cures for "the blues."

1910 Laughing Song
6000 Uncle Josh Wethersbee's Trip to New York
6005 Uncle Josh Wethersbee on the Spanish Question
6006 Uncle Josh Wethersbee at Delmonico's
6007 Uncle Josh Wethersbee in a Department Store
6016 Uncle Josh's Trip to New York

Albert C. Campbell

Mr. Campbell is one of our new record-makers. He has a beautiful tenor voice, and sings his solos with great expression and remarkably clear enunciation.

162 Sally in Our Alley
166 Then You'll Remember Me
175 My Old Kentucky Home
188 Say Au Revoir
518 Past and Future
917 Rock of Ages
927 Scanlan's Swing Song
987 In Old Madrid
1702 It Don't Seem Like the Same Old Smile
1784 On the Banks of the Wabash
1799 Don't Let Her Lose Her Way
1837 Won't You Be My Little Girl
1857 Why Do I Love Thee
1858 I Love Thee, I Adore Thee (from the Serenade)
1859 She Was Bred in Old Kentucky
1866 Calvary
1868 Just in the Same Old Way
1899 Sing Again that Sweet Refrain
1900 The Day that's Gone
1901 We Fight To morrow, Mother
1902 For This
1911 The Boy Guessed Right

Swiss Tyrolean Songs

By the Graus Mountain Choir

3191 Weir Kommon Von Gebeig
3192 Yodel Marsch
3198 Kappler Alm

Banjo Solos

By America's greatest banjoist

Vess L. Ossman

463 In Old Madrid
464 Narcissus
465 Yankee Doodle (with variations; marvelous execution)
470 Stars and Stripes Forever (Sousa)
471 The Serenade
474 The Tyro Mazurka
475 Hot-foot Sue (a Negro oddity in rag-time)

By J. Cullen

455 Mazurka Original
464 Narcissus
473 Marriage Bells
5900 Spanish Dance
5901 Loin du Bal
5902 The Charlatan (Sousa)

EDITOR'S NOTE: THESE EXCERPTS COME FROM A THIRTY-TWO PAGE (5¼" by 6 3/4" SIZE OF PAGE) CATALOG

Chauncey Olcott

DISCOGRAPHY

" A CHECK LIST DISCOGRAPHY OF CHAUNCEY OLCOTT "
additions, corrections, comments,welcome!

By Len Kunstadt
and Bob Colton (in Providence, R.I.).

CHAUNCEY OLCOTT WAS BORN JULY 21, 1860. HIS FIRST REAL SHOW BUSINESS EXPERIENCE WAS AS A BALLAD SINGER WITH A MINSTREL PRESENTATION IN 1880. HE LATER SANG GILBERT AND SULLIVAN PARTS WITH A LIGHT OPERA COMPANY. FROM 1893 OLCOTT BECAME ONE OF THE LEADING FIGURES IN IRISH ROLES IN THE THEATRE.. HE ALSO CO-COMPOSED OR COMPOSED SUCH GREAT IRISH SONGS AS "WHEN IRISH EYES ARE SMILING","MY WILD IRISH ROSE", "MOTHER MACHREE", "I LOVE THE NAME OF MARY", AND OTHERS. IN HIS 52nd YEAR HE WENT BEFORE THE COLUMBIA RECORDING HORNS AND WITH HIS LILTING IRISH TENOR HE SANG MANY OF HIS FAMOUS COMPOSITIONS. IN 1927 HE RETIRED WITH A GREAT MANY STAGE APPEARANCES TO HIS CREDIT DURING HIS LONG AND EVENTFUL CAREER. HE HAD SET HIS MARK INTO HISTORY WITH PORTRAYALS IN "EDMUND BURKE", "SWEET INNISCARRA", "EILEEN ASTHORE", MACUSHLA", "O'NEILL OF DERRY" AND OTHERS. HIS COLUMBIA RECORDINGS MIRROR THE SONGS HE SANG LIVE IN HIS PORTRAYALS, ANOTHER EXAMPLE OF THE GREAT SIGNIFICANCE OF THE PHONOGRAPH RECORDING IN PERPETUATING HISTORY. ON MARCH 18,1932 CHAUNCEY OLCOTT PASSED ON.

FOR THOSE WHO WOULD LIKE TO CARRY THIS RESEARCH FURTHER WE WOULD SUGGEST YOU SEARCH THROUGH JIM WALSH'S OUTSTANDING PROJECTS IN VARIOUS PUBLICATIONS. (JIM! IN WHAT ISSUE DID YOU DO A STUDY OF CHAUNCEY OLCOTT??). OR IF YOU HAVE THE PATIENCE AND THE EYE STRENGTH YOU CAN COVER THE YEARS OF THE GREAT "THEATRE" MAGAZINE WHICH HAD MUCH ON CHAUNCEY OLCOTT.

RECORDING DATES IN THIS PERIOD ARE APPROXIMATE. SOME MAY BE EXACT. ALL DISCS WITH TAKES GIVEN HAVE BEEN PERSONALLY EXAMINED AND CROSS-CHECKED AGAINST THE COLUMBIA FILES.

SUNG BY CHAUNCEY OLCOTT - Tenor Solo
with orchestra acc.

MASTER & TAKE/CATALOG NO./TITLE, COMPOSER CREDITS, ETC

FEB.25 1913
38656-2 Co A1310 WHEN IRISH EYES ARE SMILING(Ball and Olcott)
38657-1 1308 MY WILD IRISH ROSE(Olcott)
38658-1,2 1309 SWEET INNISCARRA(Olcott)

FEB.26 1913
38659-1 Co A1309 MOLLY O(Scanlon)
38660-1 1337 MOTHER MACHREE(Olcott and Ball)

FEB.27 1913
38662-2 Co A1337 MY BEAUTIFUL IRISH MAID(Olcott)
38663-1 1308 I USED TO BELIEVE IN FAIRIES(George Spink)
38664-1 1310 I LOVE THE NAME OF MARY(Ball and Olcott)

JUNE 20 1913
38913 Co Unissued WHERE THE RIVER SHANNON FLOWS
38914 Unissued ISLE OF DREAMS
38915 Unissued IN THE GARDEN OF THE HEART

JULY 30 1913 / ( )
38968-1 Co A1410 TOO-RA-LOO-RA-LOO-RAL(THAT'S AN IRISH ~~MELODY~~)
38969-1 1411 PEGGY DARLIN'( ) LULLABY (PER RUST)
38970-1 1411 ME LITTLE DUDEEN( )
38974 Unissued I NEVER MET BEFORE A GIRL LIKE YOU

Pretty much agrees with Rust's "Complete Entertainment Discography" (1973)

AUG.2 1913
38983-1 Co A141C DREAM GIRL OF MINE( )

JUNE 29 or 30 or JULY 1 1920 (*)
79320-2 Co A3525 THAT'S HOW THE SHANNON FLOWS(Ball)
79321-2 2988 'TIS AN IRISH GIRL I LOVE AND SHE'S JUST LIKE YOU(Ball)
79322 (see below)
79323-1? 2988 MACUSHLA ASTHORE(PULSE OF MY HEART)(Ball)
79324-2 3525 I'LL MISS YOU, OLD IRELAND, GOD BLESS YOU, GOODBYE(Ball)

.. All the above also list following title, from "MACUSHLA"

(*) Dates by interpolation. Columbia files lack data on above. Upon aural evidence the recordings do sound similar in record tone and resonance with Chauncey's 1913 recordings. "Macushla" was a 1912 show. Could the 79320/1/3/4 master numbers been 'assigned' to some 1913 recorded sides which had remained unissued - and finally released to the public ca.July 1920(CoA2988) and ca.Nov.1921(CoA3525)???

Incidentally 79322 is by accordeonist Guido Diero and is unrelated to the Olcott sides.

AUCTION MINIMUM BID 50c FROM
RECORD RESEARCH
THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE • BROOKLYN, N. Y. 11205
AUCTION AUCTION RECORDS
AUCTION MINIMUM BID 50c
CLOSING DATE FOR BIDS
MAY 10, 1967
MINIMUM BID 50 CENTS PER RECORD, CONDITION GUARANTEED. BID BY NUMBER AT LEFT OF COLUMN. RECORDS SHIPPED RR EXPRESS (CHARGES COLLECT) UNLESS YOU REQUEST PARCEL POST AT YOUR OWN RISK. ADD 25 CENTS FOR PACKING CHARGE. WINNERS WILL BE NOTIFIED TO SEND REMITTANCE. RECORDS WILL THEN BE SHIPPED.

CLARENCE ADAMS-rareFolkCHALLENGE$3
1 ROVINGambler/CarlHarris 229 V#
BUZZ ADLAM ALLSTARS
2 InSentmntlMood/PrarieMGM10323 N
OLGA ALBANI
3 ItsUILuv/ISeeUAgainVI22313N $2
ALL STAR STOMPERS-WildBill,EdHallEtc
4 Sensation/Hotter OI 1025 E#V
5 Shimwabl/SwindownLaneCI1040 N
ANISTEEN ALLEN-FineChirp&AllStars
6 MyBabyKeepsRollin/TryinKING4622 N
7 BrandOLuvin/Wanted KING4642 N
DAYTON ALLEN-comedyALLEGRO501 N
8 CohenOnTelephone /Telev.Set
RED ALLEN ALLSTARS
9 Body&Soul/Louie-SouthlndCO36282 E
ALMANAC SINGERS-folk-GeneralLabel
10 DodgerSONG/GroundHOG 5018 N
11 StateARKANSAS/Hard 5019 N
AMBROSE ORK
12 SwingPatrol/HebrewDancesDE1589V#
13 MYPrayer/SoutOBorder "2732 E-
14 LuvUMuch2Much/DreamOHome"3470EV#
15 RhapsdyInBlu/Part 2 DEeF5454 N
16 SomeDAYSoon/PaperDOLL" F8398 E-
17 PottedPUPPET/SweetCharLONDON108E#
AMERICAN INDIAN RECORDS(Authentic)
18 WinnebagoLuvSongsEtc DISC1517E#
19 " WarSongsEtc "1519 E-V#
20 NavajoDances,ChantsEtcEF1423E#
21 Hopi-ChantSnake/EagleVI20043 E
ALBERT AMMONS&MeadeLux&Johnson
22•BoogWoogPrayer/Pt2 CO35960 E#
MARIAN ANDERSON sings
23 MotherlessChild/HeavnDAVIS8900 N
DAVE APOLLON-GreatMandelinPersonalty$1
24 HarsaStacato/ZigenweisenMANOR8001E
ARDEN & OHMAN ORK
25 LuckyDay/BlackBottomBR3242 E
26 SometimesImHappy/HalleJu"3527E-V#
27 MARIANE/LuverComeBack2MeVI21776E#E
28 OrWhatHaveU/MadeHabitOfU"22017 E
29 NinaRosa/MyFirstLuv VI2275EV#
LOUIS ARMSTRONG•hot5 or 7
30 WildManB/Melanchly BR80059 N 75¢
31•12StRag/KnockJug CO35663 N- 75¢
32•GutBucket/•InBarrel 36152 E# 75¢
33•CornetChopSuey/•MyHeart36154N-75¢
34•WestEnd/•Muggles 36377E#E
35 Black&Blue/AnythinButLuv38052N-75¢
36 Cucuracha/LuckyStar DE580EV$4
rare Take'E'onCucarachaOnAbove
37 IGetIDEAS/KissBuildDreamDE27720E#
38•GaGrind/•ComeBackSweetPapaHJCA21N-
39 URascalU/SleepyTimeOK41504V#$1.75
40•AligaterBlues/•PotatePAeR2185E#75¢
41•Fireworks/2DEUCES• PAeR2282E#75¢
42•WearyBl/WillieWeeper•"2393E#75¢
43•CryCroleTnb/•LastTime"2792E#75¢
44 BasinSt/SleepTimeDeSeuVI410204E#75¢
45 URascalU/Body&Soul VO3072E#E75¢
46 StarDUST/TroublesDream"3172E#V75¢
47 WestEndB/GotNoBlues VO3204E#V#75¢
ERNEST ARSENAULT-rareFolkVI-V5097E#E
48 ReelDeTiPeune/QaudrilMatapedia$3
ARTHUR & BOOKER-rare group $1.50
49 UrNearMe/HeavenlyAngelCHESS1637E#
LITTLE JOE ARWOOD-FineHonkyTonkPiano
50 CueBallBl/MissTrainKINGSPT105N-$1
ASMUSSEN 6tet-HotDjangoStyleGroup
51 RingBells/TeaForTwo HIT8057 V#
ASSOCIATED GLEE CLUB-4000Voices
52 Laudamus/CreatorHym VI22264 E
FRED ASSUNTO DUKES DIXILND 75¢
53 DukeStmp/HindustanBANDWAGON9 N
FRED ASTAIRE 7DE18491E#
54 DearlyBeloved/ShortyGeorge
55 IfSwingGoes/HeartOMineDE23388N-
BOB ATCHER&BONNIE BLUE EYES
56 DontSayGoobyLitlDarlinOK06041V#
57 Ans.ToUrMySunshine/ "06090N-E
RANDALL ATCHER
58 GoinSOUTH/BluesInJAILOK06138 E#
GEORGE AULD AllStars
59 TapsMILLER/ConcertoTenorAP359E#
60 HollywdBazar/DidntBlievDISC102N
61 UreBlase/MeMe MUS394 E#
62 HundredYrsFrom2DAY/BlaseMUS498N-
63 DailyDoubl/HaventChange"15059 N
GENE AUSTIN
64 MeloduOutOSky/CantDo VI21454 E#
65 St.LouBlues/Southland "21714EV#
GENE AUTRY
66 GoldMineSky/SilvryMoonOK03358E#
67 OldBandGold/InSaddlAgain"05080E#E
68 GoobyLitlDarlin/I'mGone"05463E#
69 URMySunshine/MakeNoDiff"06274E#
70 HangHeadCRY/UllBSorry "06627 E
71 Tweed10Twill/TakeMeBack"6680 E#E
AVON COMEDY FOUR-Smith&DaleComedy$1
72 PrefBirthday/StumpSpeechVI35606E#
AVONS-RareEarlyR&BVoGroupOldy$1.25
73 Bonnie/BABY HULL 722 E
DON AZPIAZU ORK
74 Voodoo/AfricanLament VI22657 E#
BABS & HER BROS •LuckyStrikePresents
75 LetsWING IT/Milkman DE505 NE#
76•HangHeartHickoryLimb/ VIcs036971E
MILDRED BAILEY /E#E
77 LuverComeBack2Me/SundownMAJ1101
78 SoHelpMe/AsLongAsULiveVO4253V#V
BELLE BAKER
79 HamIockFiddle/EiliACTO3580E-V$2
BELLE BAKER
80 FlyinTony/ScotlandYdGALA1008 E#
81 BananaBl/JubileBlVI19135 EE-$1
82 My Kid/Shannon4tet "19605 E#$2
JOSEPHINE BAKER
83 Espabilate/SousLeCielCO4119E#
84 DisMoiJosephine/VeuleCOdf228E#$1
85 J'aiDeuxAmers/Petite " "229E#$1
86 IGetUUnderMySkins/JollyRog2001N$1
KENNY BAKER sings
87 EasterSunday&U/MarianeDE18591E#
88 AdobeHacienda/ThisIsNite"23846E#
89 SouthOfBorder/StepKickinVI26373E#
90 YesThoughts/2DreamsMet"26768 E
91 WhoAmI/InCoolOfEvenin "26792EE-
SMITH BALLEW ORK-vocalBallew
92 IsleCAPRI/TiaJUANA PE16037E-V#
PAUL BARBARIN-greatN.O.BandCIRCLE$1
93 Panama/JustLitlWhileStay1065 N
94 CloserWalk/StreetsCity 1078 N
BLUE LU BARKER&FineAllStars $1
95 LitlBirdToldMe/WhatDidUCAP15308 N
96 Tmb.ManBlues/DownAlley"70007 N
GEO BARNES 6tet-GreatHotGuitar
97 BlueLou/Quiet2GibsonsKEYN646 N
CHARLIE BARNET ORK
98 AtlanticJump/Bunny AP1065 N-
99 TinRoof/KnockFameDoorBB10131E#
100 WildMab/Nite&DAY BB10888N-V
101 SouthernFried/Redskin"10944E#
102 Cherokee/NewRedskinCardinal25001N
103 XANGO/Tell2Star DE18736 N
104 WhenOneULuv/EBobELobDE18761 E#
PEEWEE BARNUM-FineWailinBluesCat$1
105 RockinRYTM/TwoTimin IMP5097 N
LEE BARTH-KingOfDialects-Comedy
106 OnieGagen/part 2 CO2233 E# 75¢
COUNT BASIE •JimmyRushing
107 RideOn/ItsSandMAN CO36647 E
108 AllOfME/•RustyDustyBl"36675NE#
109 RedBankBoog/DidntKno"36766 E#E
110•JimmyBlues/TapsMiller"36831VE#
111 HiTIDE/•LazyLadyBlues"36990NE#
112 MuttonLEG/FlaglaPa "37093 N-
113 HowLongBl/BoogWoogie DE2355 E#
114 JiveAtFive/•EvilBlues "2922E#E
115 DupreeBl/RedWagon "3071 E#
116 OneOclockJump/DaisyChain"3708 E
117 JohnIdea/OneOclockJump"25056E#
118 ParadiseSquat/HebNailMER89014E
119 KingJoe(PaulRobeson) OK6475E#
120•JungleKing/AintMadAtUVI202314E#
FRANKLIN BAUR •DuetHelenClark
121•CupCoffee/GladysRiceVI19903E#
122 JustLikeButfly/Marvin"20758E#
NORA BAYES sings
123 InMiami/Jerry COa2785E-V#
124 UCantGetLuvin/Mammy"2771 V#
125 OHowILaff/Snoops "2852 E
126 UNeedSomeone/Mammy "3742 E
WINI BEATTY•Bigard,Zutty /101N-
127•WiniBlues/•CompalintLAMPLITER
SIDNEY BECHET 75¢
128 Muskrat/BlueHorizonB.N.43 V#
129 WithoutHome/I'mThruCIRCLE1059N
130 WasteNoTears/LuvMeFellin"1060N
131 BrokenWindmil/BoxCarShorty1061N
132 Laura/JusOneOThingsCO38318 N
133 MuskratRambl(Levine)VI27302E#E
THE BEES-rareEarlyR&BVoGroupOldy1.25
134 IWantToBeLuv/GetAwayIMP5320E#
BIX BEIDERBECKE-greatBix $1
135 Sorry/BestGirlTurnDownBILT1097N
136 RoyalGarden/GoosePimpCO35664N-
137 Louisiana/ThouSwell "35665 N
138 OlManRiver/WaDaDa "35666 E#
DIGBY BELL $1.25
139 ManWhoFanCasey/ VI31733 V#
GRAEME BELL GreatTradBand /E#
140 YamaBlues/ChiefBatlAxeESQe10008
141 BadBanksMan/JennyBallRAMP10 N
JOE BELMONT RealFeatherSongsters
142 ChorusOfCanaries/pt2CO2094 E#
TEX BENEKE ORK
143 Unforgetabl/OneOfDaysMGM11060E#
144 AnchorAWEIGH/RamblinVI202339E#
145 Meadowlands/MakinLuv"202898 E#
BENSON ORK OF CHICAGO-Research
146 SomebdyWrong/WhiteWayOVI19122V#
147 YOU/DoYou,DontYou VI19197E-
148 RULonely/JoeRaymond "19263 E
BUNNY BERIGAN
149 StudyInBrown/CaravanVI25653E#E
150 JellyRollBl/DeedIDo "26113EE-
151 ChangesMADE/JazzMeBl "26244 V#
152 FrankieJohnny/GetStartd201500E#
153 RussianLulby/Trees VI201501E#
154 JellyRollB/BlackBottom"201502E#E
155 PrisnerSong/GetStarted"36208E#E
AL BERNARD •$1.50
156•MinstrelShow(2DiscSet)CELEB2000N
157 NewRIVERTRAIN/Fields GG4150E#
LESTER AND RHODA BERNARD-RareComedy
158 Delegate&ShopGirlOfCloak&Suit
MakerUnion/LesterBernardCOe2994E#$3
BERNIE(Ben)andBAKER(Phil)rareVlnAccdn
159 WatersVenice/GoobyAlexVI18499E-
AL BERNIE-rareComic-SaluteToWMGM$2
160 SaluteOn1948Program E#
DAVE BERNIE ORK •HotSax /V#V
161 WhereBabblinBrook/MeanderCO1874
CHUCK BERRY-oldies onChess
162 WeeHours/Maybeline 1604 EV
163 DeepFeelin/SchoolDay1653 E#
BIG BILL •RedHotClary
164 BabyIDoneGotWise(RARE)VO04706V#$1
165•Woodie/PleaseBeSo&So(Cr)04938E#
BIG BOY &SHORTY(ComedyDialog
166 CoupleCooCees/EvolutionOR1085E#E
BARNEY BIGARD AllStars
167 LamentJavnet/ReadyEddyBluAce230N
168 StepsUp/StepDown SIGN28114 E
BUD & JOE BILLING-folk $1
169 BarnoleBillNo.2/LeftGalVI40102EE-
170 WhyDidIGetMarried/Sailor"40121V#V
BILLY & JAKE-fineFolkCONTINENTAL
171 InPines/DixieCannonball8010 N
BINGHAMPTON KIWANIS 4tet sing
172 SwingAlong/MyLadyChlo CO229 E
JOE BIVIANO HisAccordion&Rytm6tet
173 LitlBrownJug/GoldenSONORA1109E#
174 ScotchMedley/ThatsPlenty"1111E#
ROBERT CLARK&BillyClark-Sissle-Blake
175 SweetLady/GothamBandRE9130V#
EUBIE BLAKE-greatRarity-2RagtimePnos
andDrummerOn1917Hill&DalePathe$15
176 HungarianRag/AmericanJublee20326E
BLENDERSFineMainstreamBandHotTp,Sax
177 BigFineBaby/BattisteMILTON700N75¢
BLUE CHIPS-greatBluesPiano,RedHotClary
178 ChippinRockCHNeGr /ME60955 E$1.50
BLUE SIOUX CITY5-FineHotDixieBand
179 SentmntlJourney/ CO40548 N 75¢
BLUES WOMAN-withExcellentMainstemOrk
180 CRYIN BL/VooIt JUKEBOX502 N75¢
BOB & MONTE-rareFolkVocalion $3
181 FromHeartWest/SunGoDownVO5387E-
JOHN BOLES $1.75
182 OneGirl/WestWIND VI22229 N
183 Romance/AftMillionDreams"22230E#
CARL BOLLIN&His4Aces-RareFolk$1.50
184 HillsOfCaroline/PlainsBB8240E
CLAUDE BOLLING fineTradBand $1
185 URascalU/NobodyKnowsCIR1046N
186 RiversideBl/Ga.BoBo CIR1047 N
187 BluesDisguise/Dipmouth"1048 N
IRENE BORDONI/ $1 HMVb2011 E#
188 IWentSayIWill/SoThisIsLuv
EARL BOSTIC AllStars-FineMainstem
189 Temptation/ArtistryGOTHAM160V#
190 BarFlyBaby/BoogieBlKING4229EV#
191 OffSHORE/DontUDoIt "4683E#
192 Liebstraum/SongIslands"4754E#V#
193 OSoleMio/Poeme KING4845V#
CONNIE BOSWELL sings
194 SunriseSerenade/SweeterDE2450 E
195 IsItPOSSIBL/RendezvousDE2596E#
196 StravanDa/LampIsLow DE2597 E
197 CharminLitlFakir/Lummir"3100E#E
198 DINAH/NbdySweethrt DE3425 E#V#
199 RememberMe/LetBBuddies"3478E#
200 Amapola/UFergetBoutMe "3631E-V#
201 NightyNite/SandInMyShoes"3893NE#
202 MoonliteMood/SaveUnoSam"18509 E
JOHNNY BOTHWELL fineBand-Signature
203 JohnOtherWife/TroubleWith15002 N
204 StrangFeelin/22 STEPS 15020 N
205 LeftHeartInMiss/SkyBlWater15034E#
HAROLD BOSTWICK-BeautifulSweetPiano
206 HowDeepIsOceans/ThingsJEWELd20 N
BOSWELL SISTERS $2 BR6173 E
207 HeebieJeebie/ShineHarvMoon
BILL BOYD COWBOY RAMBLERS -folk
208 JENNIE LOU/Troubles BB330501E#
PAUL BOYERSFineMainstemOrkTpSax 75¢
209 PleaseSendBabyHome/RRTrainPLABACN
210 EatinMama/WifeMooved "101 N
aboveFineComboOnRarePLA BAC label
CALVIN BOZE ALLSTARS-MainstemCombo75¢
211 GoodTimeSue/KeepNose ALAD3132N-
MARIE BRADLEYOn arameunt-2Cracks
RARE IN ANY CONDITION $2.50 min
212 BackToTown/DownHomeMean12456 E-
WILL BRADLEY ORKInclSlack&McKinley
213 BeatMeDaddy/Part 2 CO35530 E#
214 DoodIDo/GetYouDown CO35629 N
215 ThereIGo/ScrubMeMAMA"35743 E
216 ThinkOfME/TeaForTWO "36101 E#
217 " "/KayKyserThinkOfU"36225 E
218 LuvMeLittle/BoogPigly"36231 E#
219 FryMeCooky/Request "36719 N
220 BeatMeDaddy/pt2 "36956 N
221 ChickGumboogy/FryCookie36959 N
TINY BRADSHAW&GreatMainstBandsSwingers
222 IHateU/WellOhWellKING4357E# 75¢
223 StackDollars/CatFruit"4747V#75¢
LARRY BREEZE AND ???onAMMORlabel-Hot
224 FoundNewBaby(LikeBg4tet)100E $1
JACK BRENSTON DeltaCatsRoaringBluesOrk
225 MyRealGoneRocket/ CHESS1469NE#75¢
FANNY BRICE
226 I'mIndian/HateNathan VI45303E-$2
227 RatherBeBlue/WantRainbo"21815NE#$3
BROADWAY NITELITES ORK
228 Pompanola/SilverTree CO1622 E-Lams
HADDA BROOKS-UnsungBluesPiano&Great75¢
229 BasinStBl/WentLetMeGoMOD146 E#
230 ThatsWhereICameIn/Dont " 155 N
231 MinuetInGBoogie/AllDepends156 N
SHELTON BROOKS & CO-Talking-rar3 $2
232 DarktownCourtRoom/MillerLyles-YouCantCome In OK4428 N
BROTHER BONES-HotBoneyCatInclHotSax
233 RedWing/IKnewThatUKneTEMPO648 N75¢
234 JiveMelody/JaDa TEMPO672 N
235 San/Mockinbird TEMPO698 N
ABBEY BROWN COOL CATS-FineHotSwingBand
236 MilkInTheGoat/pt2 GEM11 NE#75¢
DUSTY BROWN-greatDownHomeBlVo&Hmca$2
237 HeDontLuvMe/YesShe'sGoneParrot820E#
HONEY BROWN-SwinginWailinBluesGalHotOrk
238 ThatsAllRite/DrinkinDERBY772N $1
LES BROWN & HIS ORK /CO36688NE#
239 Bizet HasHisDAY/GoodManHard2Find
240 TaintMe/AlwaysBeWitYouCO36804E#
241 LeapFrog/MexicanHatDance"37349 E#
242 Dardenella/AfterU "37933 E#
243 JeltinJoeDiMag/NickelOK6377E#E
PETE BROWN AllStars-BennyCarterTpEte
244TempoDiJump/OceanMotionDE18118E#
PINEY BROWN-FineBluesWailer&HotSax
245 HeartAchinBaby/OOHIWantPAR1305E#
ROY BROWN-WynonieStyleShouter
246 MissFannyBrown/MiteyManDELUX3128N
RUTH BROWN •BuddJohnsonOrch.
247•GetAlongSomehow/pt2• AT887 E
248 TearsKeepTumblinDown/ "1005 E-
249 I StillLuvU/SmoothOp AT1113V#
CAROL BRUCE on SchirmerRecords
250 LouisianaPurch/LordMixed507E#
251 GottaRiteSingBlues/ 510 E#
GEORGE BRUNIS N.O.GANG-AllSta/N
252 JamaicaShout/StillWantUBILT1104
RUSTY BRYANT-FineMainstemOrk-HotSax
253 DangerBl/HouseRockerDOT1229N75¢
254 SlowDRAG/PinkChampain"15164N75¢
255 BlowRusty/MerryGoRound"15221E#"
256 BackStreet/RecordDeliv"15324E75¢
257 Hendripper/MoonliteGdn"15420E#"
WILLIE BRYANT,TaftJordan,TabSmithEtc
258 BluesRoundClock/pt2 AP364 NE#
CHICK BULLOCK /N#
259 SentmntlMelnchly/BlHawaiPE70417
260 UpsyDaisy/OUCrazyMoonVO4982V#V
FRANK BURBECK-famedRecitations
261 FallWoIsey/HamletSolquyVI16912N
262 KnightToast/OlSweethrt"16913 N
263 AntonyAddressBodyCaesar"35216E#
EARL BURTNETT ORK
264 LuvBoat/WedPaintedDollBR4232V#
265 SunnySideUp/HadTalkPie"4501 V
LOIS BUTLER sings•DuetLeeSweetland
266•WantInU/Sweetland CAP10105E#E
267•DeepInMyHeartDear/ "10106 E#E
268 OneKiss/Sweetland "10107E#E
269 FatherGoose/DreamsHeart;5061E
ERSKINE BUTTERFIELD •PnoShow#Band
270•Litehouse/•PartTimeBoogCELEB N
271#DontLeavMeNow/#PushinDE3357E-V#
272•PartimeBoog/•LitehousDAVIS8190N
273•FantasyInBl/•Barerole"8192 E#
274 6:30Expres/DreamTime•8193 N
BOBBY BYRNE ORK
275 TakeCARE/RIGHT TIME DE3398EE-
MARIE CAHIL-•RareLuckyRoberts-pno
276 Shopping/WashingBabyVI45265E-$1
277•DallasBl/IdleWomanVI55081E# $3
CAMPBELL BLUE NOTES-BadPressinRARE
278 2HipToBeHappy/BabyDontAP352E#
EDDIE CANTOR •$1.25 #$1.50
279 Ida/UBSurprised DE23987E# $1
280 DontPutTax/NeedWineEM1071V# $1
281•UseToCallBaby/Surprise"10102E
282#GaveTHEMHa/Palestena"10292E#E
283 ManFlyTrapez/SomebdyPE12998E$3
284 AutoSong/Faw DownVI21862E# $2
CAPITOL JAZZMENAllStars NooneJackT
285•Clambake/•SorryMadeCryCAP10009
286•Casinova/Solitude•CAP10010E#
HOAGY CARMICHAEL O•Bix,Bubber,BG
287•Georgia/•RockChairVI25494N-$5
aboveIsRareOriginal
CLAUDE CASEY-SwinginCowboyGuitars
288 SwinginWithGilbert/ BB8849E#E
CAVALIERS ORK-waltzBand•LewisJames
289•FallInInLuvWitU/•SleepCO753E#
CELL BLOCK 7-FineHotDixieBand75¢
290 TinRoofb/MamaDontAllowCO40105N-
MARIO CHAMLEE sings inItalian
291 MattInata/Lolita BR15207 N
ANNA CHANDLER sings /E#
292 WhenUreDoneInLouisvilleCOa1939
293 GotSweetToothBotherinMe"2026E#
MAURICE CHEVALIER•DuetYVonneVallee
294•MonCoeur/JeNeDis COe 4402E# $2
295 LesParigots/T'enFaisDEF240240N-
above $1.00 min bid
296 MonAMOUR/PleuraitHMVjel3NE#$1
297 Arthur/ToujoursParis" 14NE#$1
298 MonAMOUR/Pleurait " 13E $1
299 UnP'TitAir/MaPouleDisqGr8210E1
300 Louise/MaCHERIEVI21918E#E$1.50
301 LivinInSunlite/Kind22405E#E1.5
CHARMERS-RareEarlyR&BVoGroupOldyV#
302 BeatinOMyHeart/WhyDoCENTRAL100
CHICAGO ALLSTARS-MainstemBandTpSax
303 HeyBigMama/NoNoBabyCO37928N75¢
BUDDY CLARK Sings
304 GivLItWhistl/NoStringsVRS8157E
305 HiDiddl/3CheersAnything"8158 N
HONORABLE CHANP CLARK-Historic$5
306 SpeechAcceptance/AmericanCitizenship(ClassicsInOratoryVI35222E#
FREDDIE CLARKWailinBlues&MainstBand
307 GotTheBlues/BegginPapNESTOR14E#
308 WhyDidUDoIt/Tonite SPEC405 N
EDITH CLIFFORD sings-Gay 20s Hits
309 O Girls What A Boy/ CO664Nlam
310 NoWonderI'mBlushinBride"901 N
CLOVERS-EarlyR&BVoGroupOldy $1.25
311 LoveyDovey/LitlMama AT1022E#
ARNETT COBB ORKFineMainstAllStars
312 WhenGro20ld2Dream/pt2AP775NE#
313 DutchKitchBounce/GoRed"778E#E
JOLLY COBURN ORK•VoBillHawley
314•DontUKnow,DontUCare/ BB7038 E
JIMMY COE-WailinBluesTalker75¢ /E#
315 RaidOnAfterHourJoint/STATES129
GEORGE M. COHAN -rare $10
316 LifeFunnyPropositionVI60042 E
MARSHALL COLE -MonologueComedyRecor
317 TrickBoys/part 2 VI22305 N
COLONIAL CLUB ORK
318 Chloe/SomebodyLied BR3700 V#
319 AVALONTOWN/IfIHadU BR4189 V#V
COLT BROS&RexColeMountneersFolk$2
320 IlMoreMonths/part 2 ME12106 V#
RUSS COLUMBO sings VI22861 E-$2
321 UTrySomebodyElse/CallMeDarling
PERRY COMO•RareBennyGoodmanAllStars
322•GoodbyeSue/JohnnyMerorVD312E$4
EDDIE CONDON AllStars /E
323 FriarPtShuf/NbdySweethtDE18040
324 WhenLuverGone/WherevDE23393E#E
LAWRENCE PIANO ROLL COOK plays
325 GoodniteIRENE/DreamLitABBEY E#
JACK COOLEY FineBluesShouterMainstC
326 HearMyStery/DynaFlowNASHBORON$1
327 RainOnWindow/CouldButSTATES125N
above $1 min bid
SPADE COOLEY ORK
328 FairBrokenHearts/ShameOK6731E#
329 ForgiveMOneMoreTime/OK6746E-V#
COON CREEK GIRLS-rare Folk $1.25V#
330 SowingOnMountain/UnoDudyVO04278
CORONETSFineSwinginDukeBandAllStars
331 MoonliteFiesta/MERCER1967E#$1
332 NiteWALK/Happening " 1969E#$1
CORREL & GOSDEN
333 AllIWantToDo/LetsTalkVI19986V#
334 GEORGIANA/GeneAustin "20107 E
TOSA COSTELLOon the SchirmerLabel
335 AllDressedUp/ShakeMaracas 508 E#
BILLY COTTON BAND
336 TattooLady/part 2 OK41578 E
337 HutSutSONG/SoundLast REXe10048NE#
COUNTS & COUNTESSES R&BVoGroup1.25
338 RipUpJoint/RideRedRideMELODISC105E#
339 WhooeeyMyMy/UKnockMeOut"106 N
NOEL COWARD $1
340 MadDogsEnglishmen/Lover VI24332E#
341 WeWereDANCIN/ParisPierot"25439E
AL CRAVER -folk $1 /EV#
342 LitlMaryPhagan/DeathFloydCO15031
343 SinkinSubS-51/LitlBirdie"15044 V
JESSE CRAWFORD PoetOfTheOrgan
344 LitlGreyHomeWest/Perfect DE3925E#E
345 WithinPrisonOfMyDreams /VI20368E#
346 INLitlSpanTown/BirdEyeView"20458E#
347 AllDependsOnU/Look4GirlVI20463E#
348 SongWandrer/WhatDoesItMatter20560E#
349 Serenade/SomewhereVoiceVI21207E#E
350 IndianLuvCall/Serenade"22107 E
JIMMY CRAWLEY MUSICAL CHIPS-Superdisc
351 EasterSundayWithU/I'mGlad"1028 N-
PEEWEE CRAYTON&HisGuitar
352 AnswerToBluesAfterHours/MOD763 N
BILL CROSBYwailinBluesCatAndBand
353 ThatsMyGalCome4RIDE CO36938 E#
354 SneakinWomanBl/EatDrink"37282N
BING CROSBY /NE#
355 OutNowhere/IfUShouldEverBR80043
356 I'mThruWithLuv/Million BR80045N-
357 Sweet&Luvly/Apologize BR80057E#
358 AtUrCOMMAND/ManyHapReturn"80058N
359 GetWorldSTRING/HowDeepCO4301 N
360 HomeOnRANGE/LastRoundup"4302 NE#
361 SomeOfDAYS/SHINE CO4421 E#
362 GhostOfCHANCE/TemptationCO4533E#
363 SideBySide/Magnolia DECATUR505N
364 JOOBALAI/SweetLitlHeadDE2200E#
365 ICried4U/LetsOld4GetMeNot"2273N-
366 Ida/RanchoGrande DE2494N-
367 FloresNegrasImpromptoODEON286818N
368 OlManRiver/MakeBelievSENTRY4008E#
369 LastRoundup/GabeHern VO2879E#E$1
370 L etMeCallUSweethrt/GoInMyWay/
TooRaRaLe/SwinginStar VD301E#E$3
BOB CROSBYGreatAllStars•BobCats
371 Summertime(Theme)/Free DE2205E#
372•SpeakToMeLuv/BassViol•DE2206E#
373 HonkyTonkTrain/WinetkaDE2208EV#
374 PrayinHumbl/SugarBowl DE2210NE#
375 DogtownBl/SoRampStParade"40088E
ED CURRY SwinginMainstemBand....75¢
376 HipMeToDrift/LakeSpookBANDWAGNE#
PETE DAILY DIXIELANDALLSTARS
377 RedRoseRomp/MinnyMermaidCAP1055N
378 WantToLinger/WhatStory "15096 E-
379 WarBreaksOut/CircusSlide"15315E#
VERNON DALHART /N#V
380 AintUCominOut2nite/PrisnerCO257
381 SantaBarbaraEarthquake/CO15037 V
382 BlueRidgMtHome/GetAwayGNT6076E-
383 Wreck'97/PrisnerSong VI19427E#
384 OlFiddlSong/MapleHill"20109 E
DOOKY DANIELSswingingMainst0-SUPERIOR
385 Beeswax/ItsAWig 701 N $1
386 ApplJackBoog/AustinMcCoy702NThCr
DENVER DARLING
387 HoneySONG/NeverSaidWordDE6097E#
JULIAN DASH-FineMainstSaxShowcase
388 SoLetItBe/ZigZag VEEJAY117 N75¢
CHICAGO DAVISwithHallSingerAllStar75¢
389 TravlinShoes/FeelSoGoodSAV5560N
EDDIE LOCKJAW DAVIS ALLSTARS
390 Sweet&Luvly/SquattinPRES866E-V#
391 CallDr.Jazz/StealTrashSAV907 N
392 Heartaches/Jus2MarvleusROOST606E#
BLIND JOHNNY DAVIS-GreatBlues$1.50
393 TelegramToBaby/HoneyMGM10919 N
394 MagicCarpet/DayCOME " 10976 N
MAXWELL DAVIS MainstemAllStars•75¢
395 NewFlyinHome/JumpLoyd RPM332 V#
396•LitlWhiteLies(MarshRoyal)SWINGE#
MILES DAVIS AllStars
397 VenusMile/DarnDream CAP71221 N
398 JERU/Godchild CAP60005 N
WALTER DAVIS-VictorWhiteLabelTests
399 WonderWhereBaby(85485-2)E# $2
400 DENTIST BL(91429-1) E# $2
401 ROOT MAN BL(91430-1) E# $2
402 WhatHaveDoneWRONG(91432-1)E#$2
403 PearlyMAY(91431-1) E# $2
WILD BILL DAVISON AllStars COM549
404 ClarMarmlade/OrigDixOneStep E
EDITH DAY singsCastRecording'Irene'
405 AliceBlueGOWN/IRENE VI45176 E#
MARGIE DAY-PowerhouseBluesGal 75¢
406 HoHo/FittyPatBand CAT118 N-
407 SnatchinItBack(Wild)DE28872 E
408 LitlRedROOSTER/BluesDOT1019E#
EDDIE DEAS -rareBostonNegroBandHotTpSx
409 AllICareBoutIsU/LitlVI22844EThCr$1
BABY DEE-WailinBluesGal&HotMainstBand
410 HeAintMineNMore/WhenMGM55002N75¢
411 FeelsDoggoneGood(RedHotBascombs)
LikeJeNeverLuvSONORA113 N $1
MERCY DEE •Fine LowDown Blues $1.00
412•HappyBachlor/CrepeBAYOU 013E#
413 TrueLUV/Maybeline/ FLAIR 1077E#
BUDDY DE FRANCO ALLSTARS 75¢
414 LuvVeryYoung/EternityCLEF89088E#
415 ManyRTimes/MoulinRougMGM11491E#
416 SweetGaBrown/CAIRO "30678 N
417 GoneWithWind/LuverCome"30679 N
418 IGotItBAD/SophisticaLady30680 N
419 StreetDREAMS/WayLook2nite30681N
DELORES DEL RIO-FamedActressRARE$4
420 Ramona/VayaCayndeHMV e517 N
JACK DENNY ORK
421 AllIWantIsU/RosesRemembBR3445V#
DIABLOS-RareR&BEarlyVoGroupOldy1.25
422 OlFashionGIRL/AdiosFORTUNE509 N
DIXIE JUBILEE SINGERS
423 StandSTEADY/WriteNAMEBR3209 E#
DIXIELANDJazGroupLowerBasinSt-Levine
424 JoeTurnerBl/BealeStBVI27543 E#
425 EaStLouBl/AuntHagarB"27544 E#
DIXIELAND JUGBLOWERS-GreatRarity$15/E#
426 GardenJoy/LeaveAlonePapaVI21126N-
FLOYD DIXONRippinMainstemBluesBand75¢
427 Wine/Call Operator210 ALAD3135E#E
428 RedCHERRIES/TheRIVER "3144 N-
429 HELEN/DallasBluesMOD653N 75¢
DIZZY TRIO-BorrahMinevitch-hmca
430 HayseedRag/Intn'tlNovOVI19421E#
JOHNNY DODDS-GreatGreatJazz•75¢
431•GramaBall/BallJackBILTMORE1080 N
432•ORIENTALMAN/MyBABY " 1082 N
433•MADDOG/FlatFOOT " 1083 N
434•TeeTITE/PapaDIP " 1084 N
435•CootieSTMP/WearyWayB"1086 N
436•BluWashbdStmp/Bucktown"1090 N
437 WildManB/Melanchly-rareOriginal
on BrunswickLabel...BR-3567E $4 min
438•WearyB/N.O.STOMP BR80073 E#
439 . .
440•MadDOG/FlatFOOT HJCA26 E#
441•PAPA DIP/TeeTITE HJCA30 N
442•GateMOUTH/PerdideStBSp.Edit5008N
CLYDE DOERR(SaxShowcase)•GyulaOrMayp
443•RockedCradleDeep/JeunesCOa3491E
444 ValseHilda/SaxanelaVI19028 E
BILL DOGGETT-MightyJazzMan 75¢
445 BigDog/Part 2 KING4530 N
446 ReadyMIX/PercySpeaks"4650 N
447 ThereNoU/EASY "4711 N
DOMINOS-EarlyR&BVoGroupOldie$1.50
448 DoSomethin4Me/ChickB.FED12001E#
449 60MinuteMAN/CantEscape"12022E#
450 LuvLuv/WhatUDoin2Me "12072E#
SAM DONAHUEFineUnsungSwingBand
451 Dinah/Take5 CAP260 E#
452 Soufflin/PutKiss "293 E#
453 SaxBoogie/GetAlong "15081 E#
454 EncoreEssence/RoundSIGN15192E#
DOROTHY DONEGANWonderfulJazzPno75¢
455 EvDayBl/PianoBoog BB8979 N
456 RidinBoog/D.D.D.(WithRedSaunders
fineMainstemBand) CO30223 E
457 Dot'sBoog/YesterdayCONT6033N-
458 TigerRAG/LimehseBlues "6034 N
459 LitlGirlSt.Lou/JumpJack"6051 N
460 SchubertBoogy/HowHiTheMoon6057N-
DOOTONES-EarlyR&BVoGroupOldy$1.50
461 TellerFortune/AySiDOOTONE366 E#
JIMMY DORSEY•O'Connel #Eberly /EV#
462•KeepKnock/MajorMinerStmpDE2980
463•BoogIt/•6Lessons "3152E#E
464 Contrasts(Theme/2Nite "3198 E
465 Sandusky(FeaMcKinlyBumbB3333E#
466•AuReet/ManGroovy• "3721 NE#
467 Murderistic/SammyRums"4356E#E
468 JD Jump/Perdide DE18812
469 SunKindLuv/PetsPansMGM10023E#
470 MyGUITAR/TurnedTables"10162 E#
TOMMY DORSEY•Clambake7#JackLeonard
#Sinatra @ConnieHaines #SyOliverArr.
471 GettinSentmntl/GetNoteVI25236 N
472#Marie/SongIndia(Bunny)"25523 E
473 ComeThruRye/NeverKnew"25813E
474#NeverSmileAgain/Marchet26628E#V#
475 SmokeGetsEyes/Nite&Day25657E#
476@WhenISawU/MakeMeKnelt#26786E#
477#StarDust/SwaneeRiver# 27233E#
478 LitlWhiteLies/#NeveSmile27521E
479#WhatIsThingCallLuv/ 27782E#E
480#SnootieCutie/Ganges 27876 E
481•#GoodBlues2Nite/•#Baby201842E#
482•#SweetEileen/•#NoOne 201866E#
MORTON DOWNEY •$1.50 #$1
483•LitlIrishRose/RosemaryVI21849 N
484#WorldUrsMine/PlaceSun"21958 E
485#JustNotherMemry/P.Oliver22011 E
KEN DRAKE O •Accordion&SweetBand
486•MillerDaughter/HeavenBB7025 E
EDDIE DUCHIN O•Charioteers#StanWorth
487•LetHavHarmony/ManCaresBR8237 E
488#MyTwiliteDREAM/LitlMiceCO35314N
BILLY DUKE •SuperbeHotTp&SaxSoli
489•FunLuvinWoman/FlipFlopCASINO138N
BILLY DUKES DUKES-R&BVoGroupOldie$1
490 I KnowIWasWrong/ TEEN110E#
DUKES DIXIELAND-Oke hDJCopies....
491 NeelLuv/TaLaLa 6942 E#
492 QuandMoT'estPetit 6969 E#
JACK DUPREE-greatBlues 75¢ /N-
493 TonguTiedBl/BluesRockinKING4633
494 StumblinBlock/ThatMyPa"4827NE#
495 OlTimeRockRoll/RockyMtVIK0279 E
JIMMY DURANTE-The Invincible •E#E
496 HotPatata/InkaDinkaDoCO36732E#E
497•2Sides2EvryGirl/GwanHomeMAJ1059
MONTE EASTER fineMainstemBand Blues
498 AfterDARK/JusRockinALAD3221N
499 ThomasAveBl/SweetLuv IMP5155E#E
NELSON EDDY sings
500 RoseMARIE/Mounties VI4305 N
CLIF EDWARDS(UkeleleIke)
501 NbdyKnoRedHeadMamaDo/PE11562V#
502 OLadyBGood/OnlyOne4Me"11564 V#
503 SomebdyLuvsMe/SombdyMine12152E
504 AllAlone/AllSameToMe 12169 E
EL DORADOS-EarlyR&BVoGroupOldy$1
505 BuggInUBaby(HotSax)VJ147E-V#
ROY ELDRIDGE ALLSTARS
506 FishMkt/TwiliteTimeDE23383E#E
507 Jumbo/BabyWhatMatterMER8996 E
508 EchoHarlem/SchoolDaysPRES737E#
DUKE ELLINGTON O •75¢ min
509 CongBrava/KoKoBlueACE208 N75¢
510 HarlmSpeak/AppleTreeBR6646E#$2
511 Black&Tan/MoodIndigo"6682E#1.50
512 SumpinBoutRytm/SadTale7310N-$2.
513 Admiration/MerryGoR7440E#E1.50
514 ReminsTempo/pt2 BR7546N-$2
515 " " pt3&4 "7547E# $2
516 EchoHarlem/ClarLament"7650E#$2
517 GalJoe/SongOutHeart"8108E#$1
518•BMghamBreakdn/EaStLou"80000E#
519•MoodIndigo/WallStWail"80003N
520•DoublCheck/JollyWog "80035E#
521•CreoleRhapsdy/Pt2 "80047N-
522•AwfulSad/JazzConvulsn"80050N-
523•Grievin/TootinRoofCO35310E#E
524•LazyRhapsdy/BluRambl"35834 N
525•BragBRASS/NewEaStLou"36276E#
526•HyaSUE/TurquoisCloud"38234E#
527•ProgresivGavot/3#Stomp38237E#
528 BlackManBlue/MoodIndigo on HMVb4842 N $1
529 DiztyGlide/Mooche"b4920E#$1
530CottonTAIL/NeverNo"b9090E 75¢
531 Bakif/GiddyUpGalup"b9254E#$1
532 CJamBl/MoonMist "b9292E#$1
533 BoJangles/BertWillmsHMVk6829E1
534 MoodIndigo/MoocheVI24486E#$1